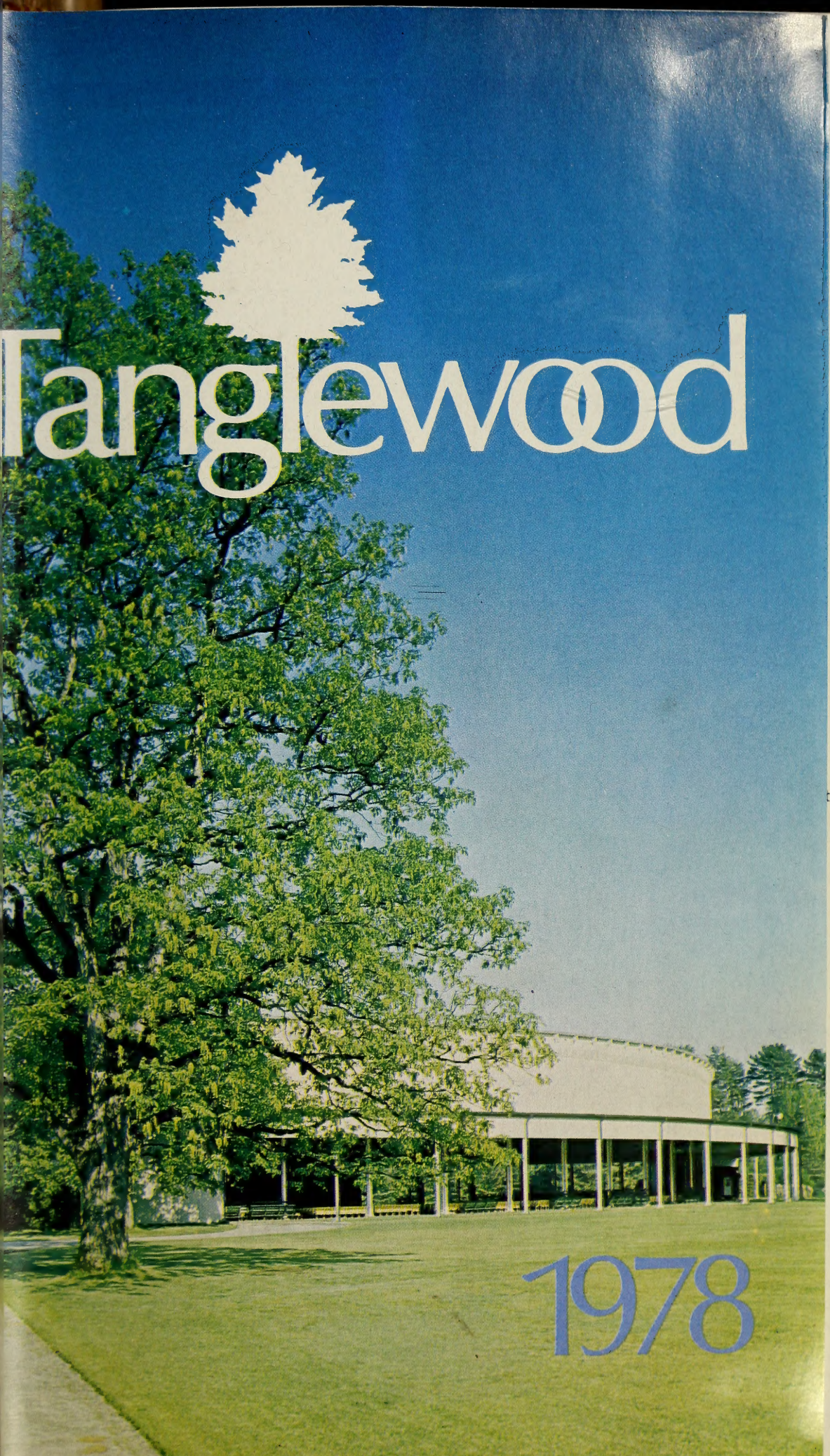
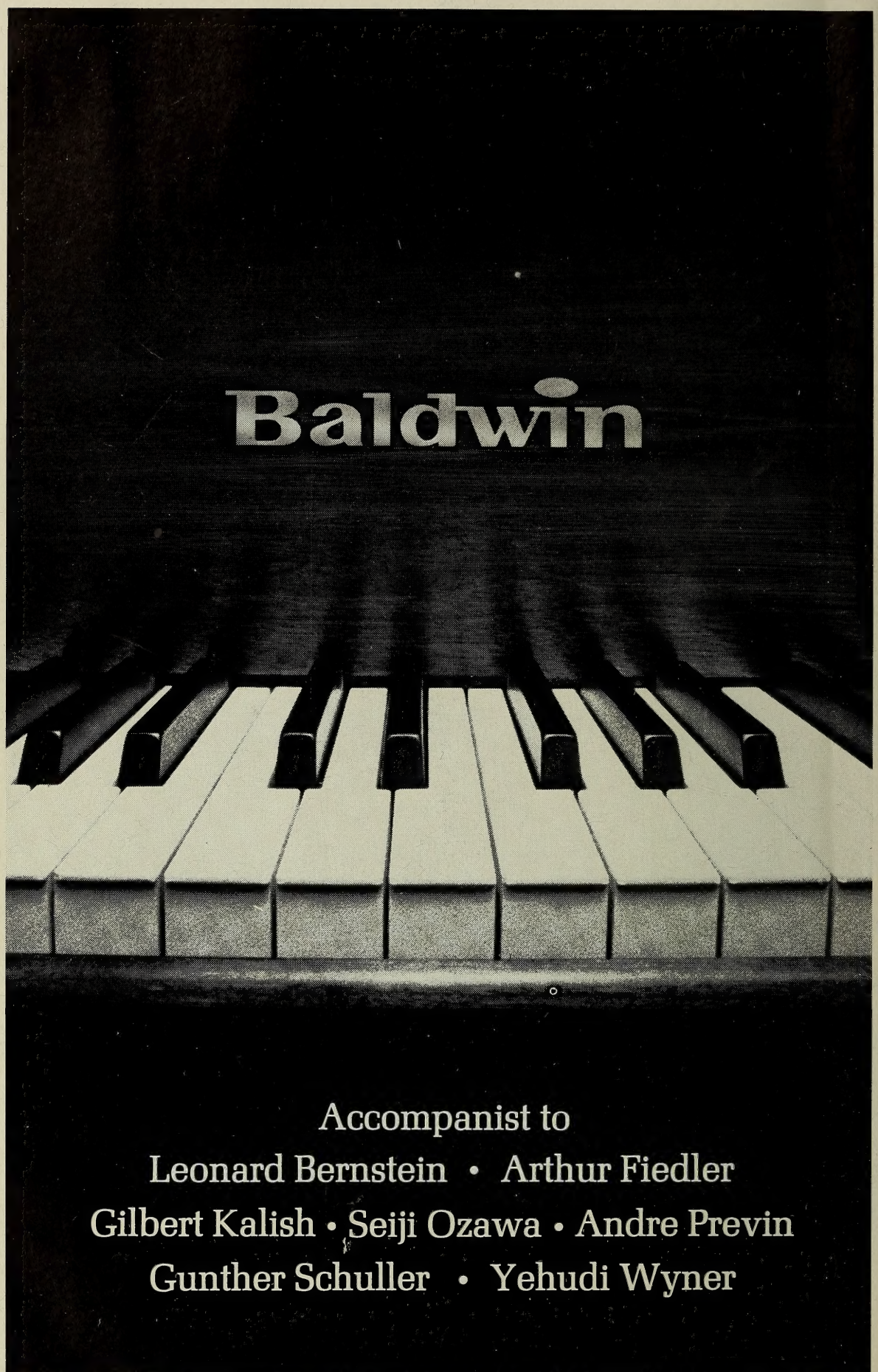

Tanglewood
1978



Accompanist to

Leonard Bernstein • Arthur Fiedler

Gilbert Kalish • Seiji Ozawa • Andre Previn

Gunther Schuller • Yehudi Wyner



Seiji Ozawa, *Music Director*

Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

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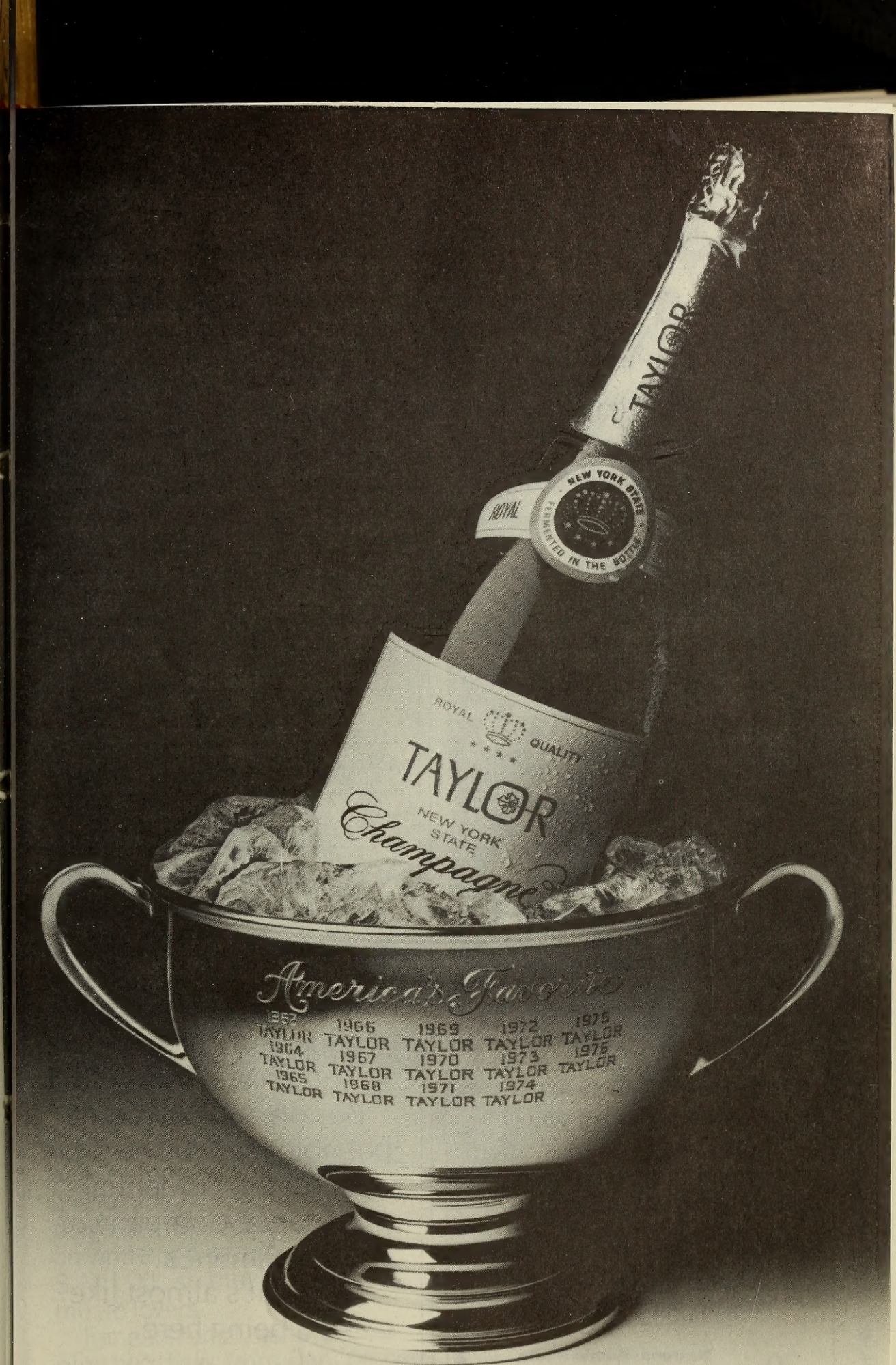
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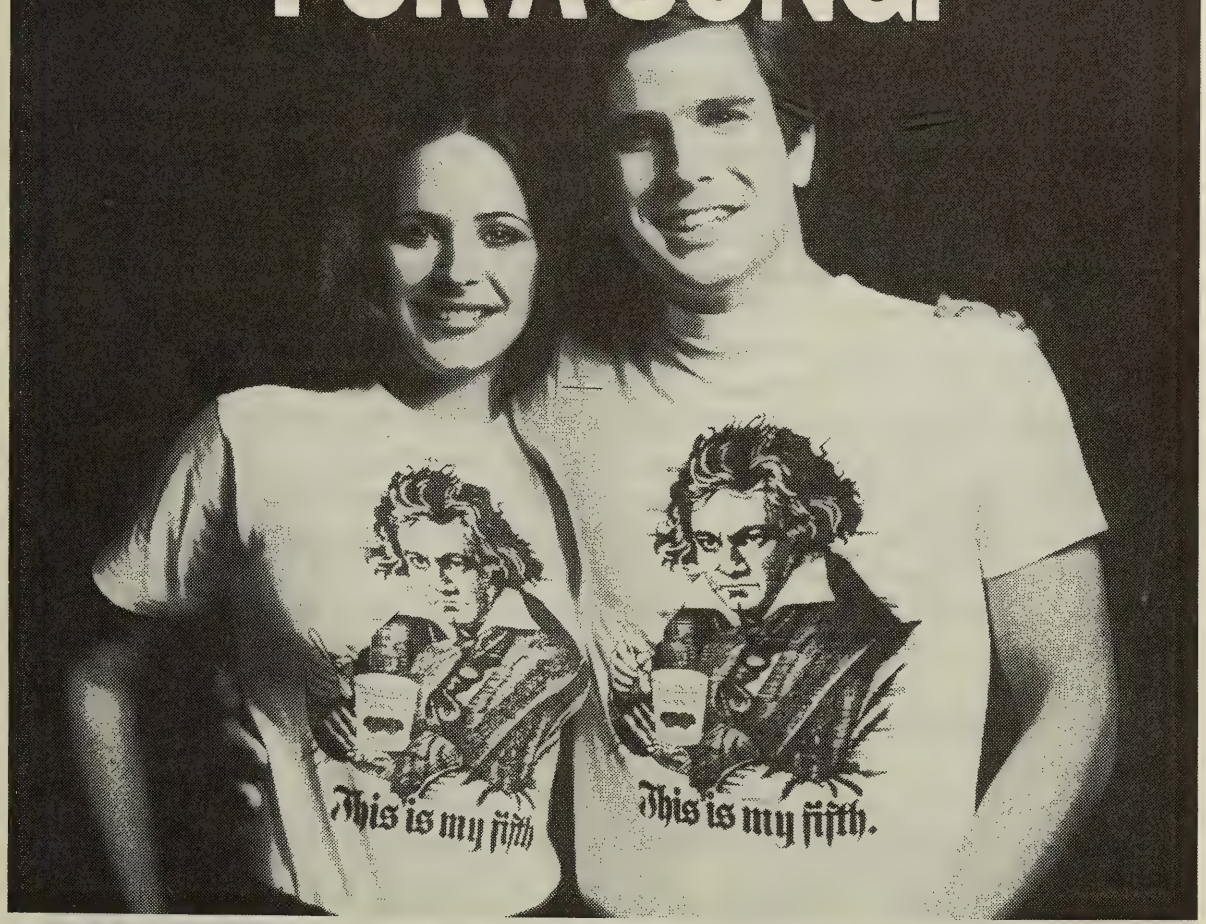
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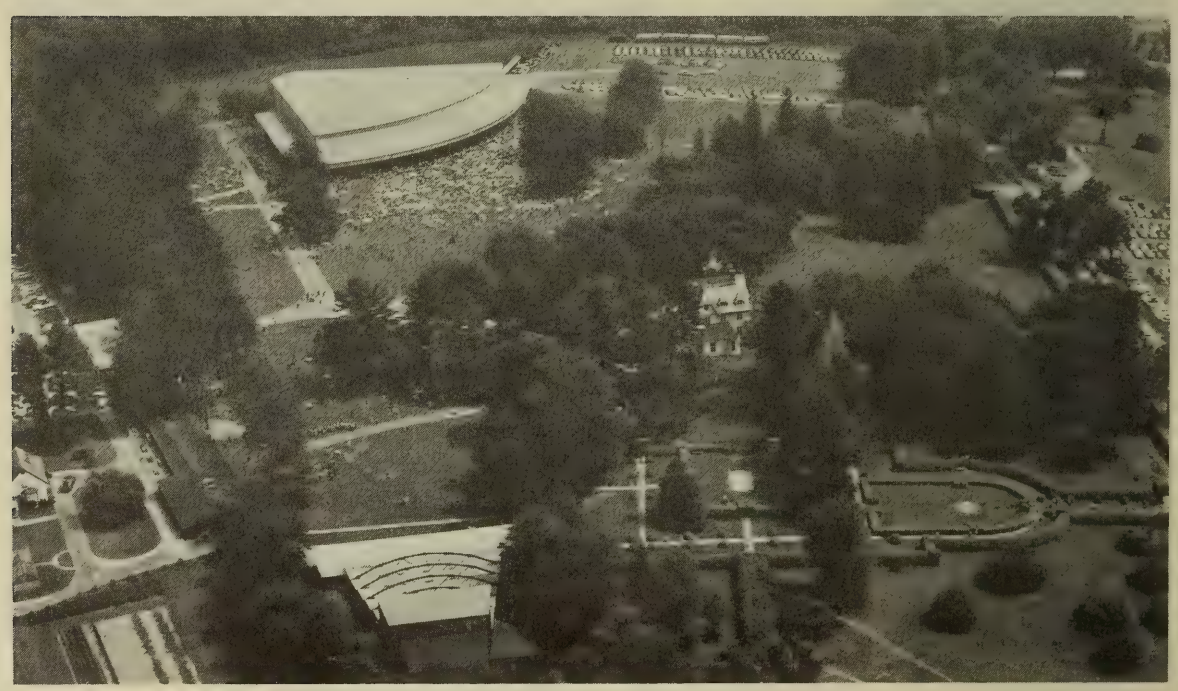
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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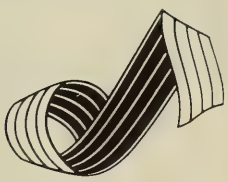
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dance
july 15 and 16
hartford ballet company
michael uthoff, artistic director

theatre
june 29 and 30, july 1 and 3
west side story
based on a conception of
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book by **arthur laurents**
lyrics by **stephen sondheim**
entire original production directed and
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july 12, 13, 15, 19, 20, 21 and 22
trouble in tahiti/ songs by bernstein
music by leonard bernstein
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woody herman
and the young thundering herd
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music director

Map of Tanglewood



FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones, and rest rooms, is printed on the facing page of this program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The office is open from 10 a.m. to 6 p.m. daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by Ogden Foods Inc.

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, film, etc. are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by Van Curler Music Company of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their names and seat numbers with the Guide at the Main Gate booth.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

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strings
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Madeline Foley, *chamber music*
*Gerald Gelbloom *violin*
*Max Hobart, *chamber music*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
William Kroll, *chamber music*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Parnas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*
Paul Gay, *trombone*

brass (cont.)
*Gordon Hallberg, *trombone/tuba*
*Charles Kavalovski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Edith Stearns
Fredrik Wanger

organ
George Faxon
Jack Fisher
Max Miller

harpsichord
Mark Kroll
Joseph Payne

voice
Eunice Alberts, *contralto*
Germaine Arosa, *diction*
Mary Davenport, *contralto*
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Maeda Freeman, *mezzo*
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*Roger Voisin, *orchestra*
Paul Gay, *wind ensemble*

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*Charles Kavalovski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
*Rolf Smedvig, *trumpet*
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Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Armando Ghitalla, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with Gilbert Kalish, guest pianist

Friday, 30 June at 8:30

SCHUBERT — String Trio No. 2 in B flat, D. 581
Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegretto

SCHUBERT — Adagio in E flat for piano, violin, and cello, D. 897

INTERMISSION

SCHUBERT — Octet in F for strings and winds, D. 803
Adagio—Allegro
Adagio
Allegro vivace
Andante
Menuetto: Allegretto
Andante molto—Allegro

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Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Bo Youp Hwang

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Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
Michael Vitale
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Jerome Rosen
Sheila Fiekowsky
Gerald Elias
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Reuben Green
Eugene Lehner
Robert Barnes
Jerome Lipson
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Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin

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Jules Eskin
Phillip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
Will Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock *E flat clarinet*

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
Roger Louis Voisin chair
Andre Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpani
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1978 Tanglewood

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Edwin Barker, bass
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Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Armando Ghitalla, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with Gilbert Kalish, guest pianist

Saturday, 1 July at 8:30

SCHUBERT Trio No. 2 in E flat for piano, violin, and cello, D. 929

Allegro
Andante con moto
Scherzo: Allegro moderato
Allegro moderato

INTERMISSION

SCHUBERT Quintet in A for piano and strings, D 667, *The Trout*

Allegro vivace
Andante
Scherzo: Presto
Andantino
Finale: Allegro giusto

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NOTES

Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux*, songs like *Gretchen am Spinnrade* and *Der Erlkönig*, the *Ave Maria* and *Die Forelle*, *An Die Musik* and the most famous of the serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a cafe-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends*, edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions come about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of



understanding and of love, because in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser. "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to youself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

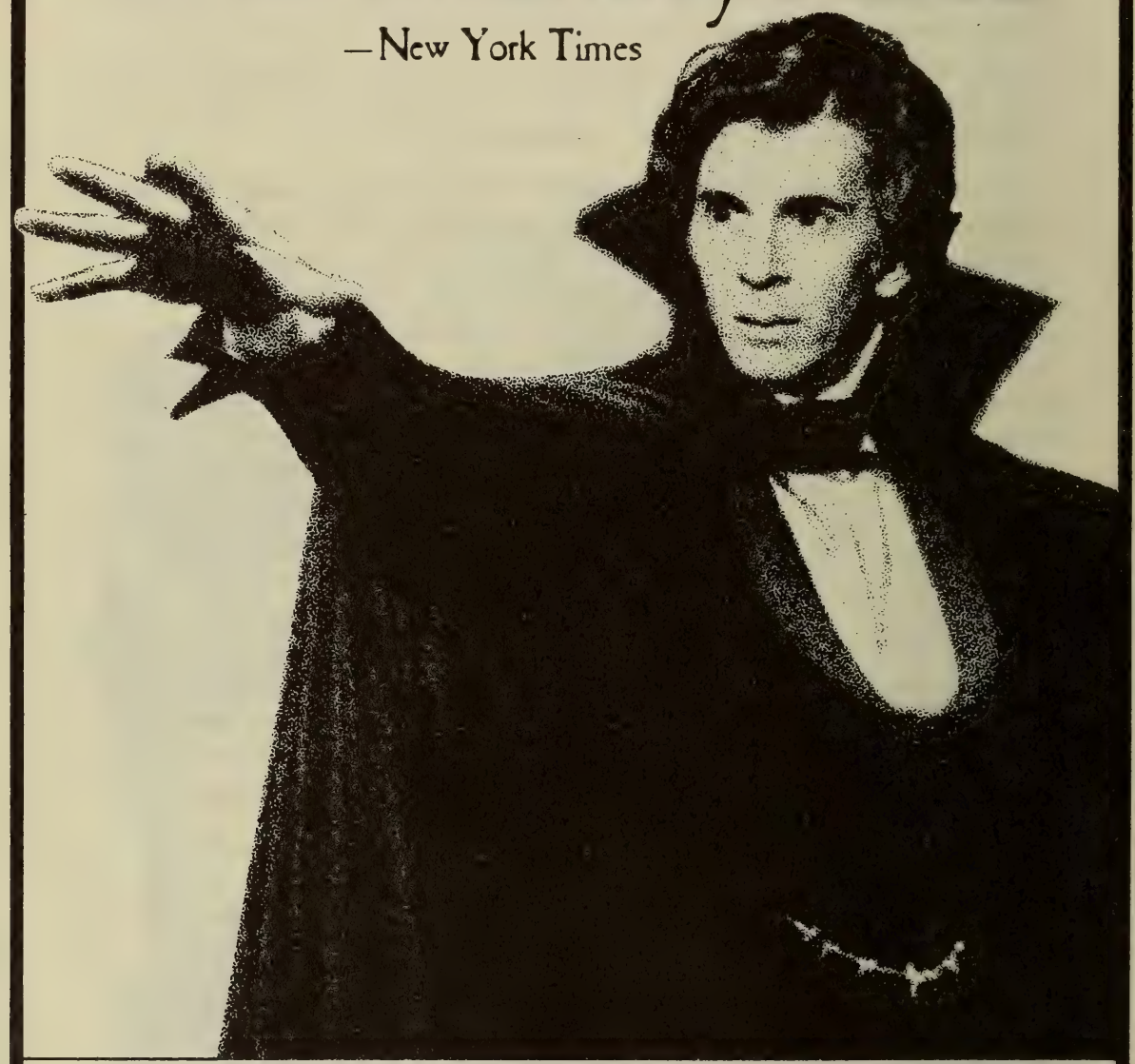
His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir—from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year—were not written without sketches and erasures, without intense concentration and Sitzfleisch.

We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio on Saturday's program was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

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Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last year of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were made at once for a repeat.

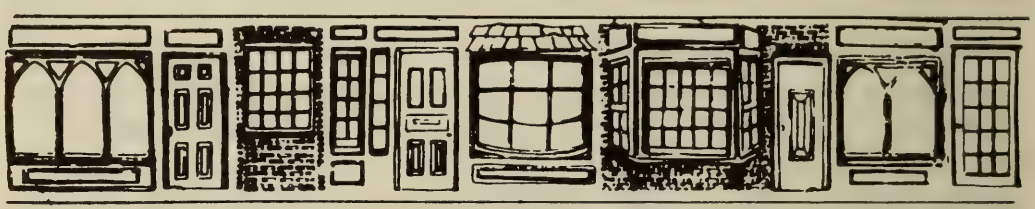
The **Trio in B flat for violin, viola, and cello, D. 581***, dates from September 1817, Schubert's twenty-first year, and a time when he also wrote his Piano Sonata in E flat, the Symphony No. 6 in C, and such remarkable songs as *Erlafsee*, *Atys*, and *Gruppe aus dem Tartarus*. A year earlier he had begun another work for the same combination and in the same key, but abandoned it after the first movement, which is similar in style and manner to that in the present work. We don't know what prompted Schubert to try his hand at the relatively rare genre of the string trio, though he will have known and wished to emulate the models by Mozart (Divertimento in E flat, K. 563) and Beethoven (Opp. 3, 8, and 9, all from the second half of the 1790s). The first documented performance occurred only in 1869, when the eminent Joseph Joachim, with the violist Blagrove and the cellist Piatti, introduced the work in London.

It is an ambitious piece and certainly Schubert's most significant chamber music composition before the *Trout* Quintet of the Fall of 1819. It is easy for a string trio to sound like a quartet rehearsal for which the second violinist has failed to show up, but Schubert scores with complete security. The first movement, an Allegro of leisurely gait, is strikingly adventurous in its harmonic travels. The Andante offers an early and fairly mild example of one of those stormy middle sections that he learns to put to such overwhelming use in late masterpieces like the A major Piano Sonata and the Cello Quintet. The work as a whole is a bit violin-dominated, but in the Trio of the Minuet, Schubert, perhaps remembering Mozart's Divertimento, gives the viola and its distinctive sound a moment of glory. To conclude, a rondo at once amiable and rich in delightful detail.

Many of the titles by which Schubert's works are known were supplied by publishers or are otherwise not authentic. The **E flat Adagio for piano, violin, and cello, D. 897**, called Notturno in the first edition, put out by Diabelli in Vienna in 1848, is an example. Nothing is known of the origins of this piece, but the supposition that it may have been meant originally as the slow movement of the Trio in B flat, D. 898, is at minimum a very sensible guess. That would put it about 1825 (Deutsch's suggested date of 1827 for both Notturno and Trio is now generally supposed to be rather too late). Tradition has it that the E major fortissimo theme in three-four time was inspired by a pile-drivers' song Schubert heard on one of his vacation trips, the hammer-blows falling on the blank second beats of each bar.

* D-numbers refer to the thematic-chronological catalogue of Schubert's works published in 1951 by Otto Erich Deutsch.

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Schubert completed the **Octet, D. 803**, on 1 March 1824, and it is one of the works he mentions as paving the way to the great C major Symphony he began in the summer of 1825. It was dedicated to Count Ferdinand von Troyer, Lord High Steward to that Archduke Rudolf who is so ubiquitous in the Beethoven biography. Troyer was a fine clarinettist and took part in the first performance, which was given at his house, presumably in the year of composition. The first public performance we know of was given on 16 March 1827 at a concert by the famous and fat quartet-leader Ignaz Schuppanzigh. Schubert's model was Beethoven's then incredibly popular Septet, Opus 20: to Beethoven's scoring for violin, viola, cello, bass, clarinet, horn, and bassoon, Schubert adds a second violin. The six-movement design links the Octet to the serenade and divertimento tradition, but in, for example, the slow introductions to the first and last movements or in the fiercely energetic scherzo, Schubert clearly has more than entertainment in mind. The fourth movement, like its famous counterpart in the *Trout* Quintet, is a set of variations on an earlier theme of Schubert's own: the source here is the duet for soprano and tenor, *Gelagert unterm hellen Dach*, from the 1815 singspiel, *Die Freunde von Salamanka*.

—

The two works that make up Saturday's program represent two extremes of Schubert's chamber music, the Quintet being Schubert at his most light-hearted, the Trio showing his most serious side. Perhaps because the two piano trios were assigned consecutive opus numbers 99 and 100 by their respective publishers (and because those numbers remain more familiar than their D numbers), we tend to think of them as twins, or at least siblings remarkably alike. Robert Schumann, however, was a critic who noticed the difference. Reviewing the Trio in B flat, he recollected how ten years earlier, the E flat had gone "across the ordinary musical life of the day like an angry thunderstorm. Intrinsically," he noted, "[the two works] bear little resemblance to each other. The first movement, which in the [E flat] is inspired by deep indignation as well as by boundless longing, is graceful and virginal in the one before us. The Adagio, there a sigh tending to swell to anxiety, is here a happy dream...In a word, the Trio in E flat is more active, masculine, and dramatic." And it is not whim on the part of players and the public that has kept the B flat Trio the more popular of the two. The date of the **E flat Trio, D. 929**, is November 1827, and the two years that probably separate it from the B flat mean a vast difference in experience and certainty. In those two years belong the A minor Piano Sonata, D. 845, the D major Sonata, D. 850, and the G major Fantasy-Sonata, the G major String Quartet, the Impromptus familiar to pianists as Opus 90. Most crucial, and as the summit of an extraordinary period of song-writing, there was *Winterreise (Winter Journey)*, and after *Winterreise*, written between February and October 1827, the thirty-year old Schubert was never a young man again. It was also in 1827, in March, that Beethoven died. Schubert mourned him deeply, and from that moment assumed with a new and unflinching confidence Beethoven's "dimensions and ambitions as if they [were] his natural legacy" (John Harbison). And so, after the B flat Trio, uncomplicated, gracious, warm, "natural," pleasing, all that we think of as Schubertian, we have the troubled and troubling work of a

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more far-seeing, far-reaching composer whose understanding of music and whose pain went far beyond the experience of his 1825 self. To quote the composer John Harbison again: "Schubert's tragic vision is not veiled here, it is fully revealed, and the internal proportions through which he conveys the vision are exacerbated and subversive...as a reach into the unsayable and unknown it is beyond comparison."

The opening Allegro is full of jolts, abruptions, asymmetries, many of them achieved during Schubert's process of careful inspection and revision. The haunting march-theme of the second movement, part gypsy, part proto-Mahler (according to an early tradition it is based on a Swedish song, which, however, has never been traced), also revels in unexpected tensions. Most surprisingly, it returns in the finale. That finale caused Schubert some trouble. It was generally thought too long when Schuppanzigh, the pianist Carl Maria von Bocklet, and the cellist Josef Linke gave the first public performance in Vienna on 26 December 1827, and for the grand all-Schubert concert in March 1828, Schubert had indicated considerable cuts. These cuts made their way into the first edition, though performers are now beginning to reconsider the problem. (The version heard at this concert is the "standard" one of 1828 with Schubert's second thoughts.) And so this singularly rich and great work continues to challenge us with its questions.

The **"Trout" Quintet, D. 667**, was written, probably in the Fall of 1819, for Sylvester Paumgartner, a friend of Schubert's and manager of the Imperial mines in Steyr. Paumgartner had asked that Schubert stick to the instrumentation and design of a recently published Quintet by Johann Nepomuk Hummel (actually an arrangement of the Grand Septet in D minor, Opus 74, for flute, oboe, horn, viola, cello, bass, and piano). Schubert's scoring—violin, viola, cello, bass, and piano—precisely meets the specifications, but the second movement, an Andante, is an expansion of Hummel's design. The theme of the fourth movement, which at least aspires to the glitter of Hummel's variations, is one of the most popular and picturesque of Schubert's songs, *Die Forelle (The Trout)*, written in the Spring of 1817.

— Michael Steinberg

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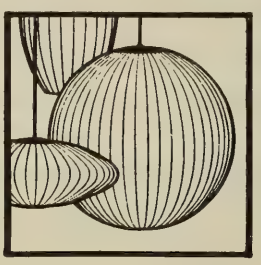
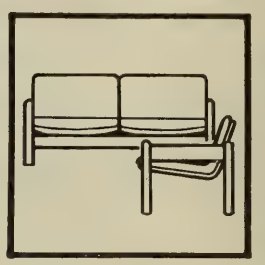
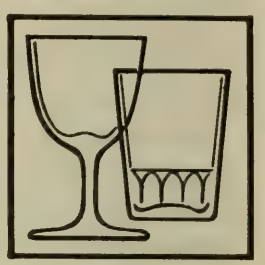
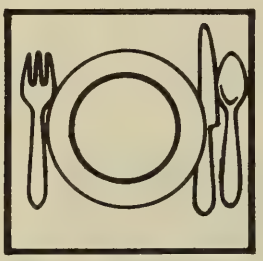
The Boston Symphony Chamber Players

The Boston Symphony Orchestra established a new and expanded role for its first-desk players with the creation of the Boston Symphony Chamber Players in 1964. Composed of the principal string, woodwind, and brass players and the solo timpanist, the Chamber Players have made several national and international tours in addition to their annual local appearances. The group is flexible in size and is joined from time to time by guest artists and other members of the Orchestra, making it possible for the Chamber Players to perform virtually any work from the vast range of the chamber music literature. Pianists Gilbert Kalish, Claude Frank, Richard Goode, Michael Tilson Thomas, Peter Serkin, Lorin Hollander, and Alexis Weissenberg have performed with the group, and other guest artists have ranged from sopranos Bethany Beardslee and Phyilis Curtin to the Joshua Light Show.

The Chamber Players have toured Europe three times, and they have given concerts in the Soviet Union, the U.S. Virgin Islands, and South America. Under the auspices of the Massachusetts Council on the Arts, they have toured the Commonwealth, and in 1969 they collaborated with the Boston Public Schools in a program which brought serious music to disadvantaged children. The first program in a television series devoted to an in-depth presentation of the instruments of the orchestra (entitled "The Double Reed") earned the Chamber Players an award from the Corporation for Public Broadcasting.



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Gilbert Kalish

Gilbert Kalish, born in 1935, studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford, and earned an A.B. at Columbia College. He appears regularly with the Boston Symphony Chamber Players, with whom he toured in Europe and throughout the United States, and has made solo appearances with the Boston Symphony Orchestra and the Buffalo Philharmonic. Well known for his work in the contemporary field, Mr. Kalish has long been the pianist for the Contemporary Chamber Ensemble, and has been soloist in major twentieth-century concerti by Berg, Carter, Messiaen, and Stravinsky. As a soloist, he has performed in the United States, Europe, Australia, and New Zealand. He recently recorded three volumes of Haydn piano sonatas and the *Concord* sonata of Charles Ives for Nonesuch. Mr. Kalish is currently the Artist-in-Residence at the State University of New York at Stony Brook, and Head of Keyboard Activities at the Berkshire Music Center at Tanglewood.

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Sonata in A for piano and violin, D. 574

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Sonata in A minor for piano and arpeggione, D. 821

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EMANUEL BOROK, violin
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BURTON FINE, viola
JULES ESKIN, cello

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Five Minuets with six Trios, D. 89

Rondo in A for violin and strings, D. 438

Five German Dances with seven Trios, D. 90

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Polonaise in B flat for violin and strings, D. 580

Symphony No. 2 in B flat, D. 125

Friday, 21 July at 7
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MALCOLM FRAGER, piano

ALL SCHUBERT PROGRAM

March in E, D. 606

Sonata in A minor, D. 537

Scherzo in B flat, D. 593

Three Pieces, D. 946

Friday, 28 July at 7
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SCHUBERT

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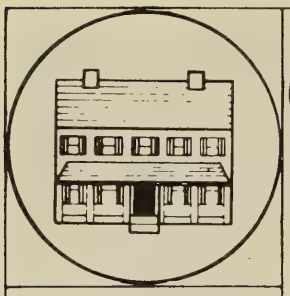
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Program to include:

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Symphonie Fantastique

Thursday, 6 July at 8:30

JUDITH BLEGEN, soprano
MARTIN KATZ, piano
RAYMOND GNIEWEK, violin

Program to include songs and arias by Handel, Wolf, Strauss, Mozart, Saint-Saëns, Gounod, Hollmann, Massenet, Ives, and Milhaud.

Friday, 7 July at 7
(Weekend Prelude)

DORIOT ANTHONY DWYER, flute
JULES ESKIN, cello
GILBERT KALISH, piano
JOSEPH SILVERSTEIN, violin
YEHUDI WYNER, piano

ALL SCHUBERT PROGRAM

Sonata in A for piano and violin, D. 574

Introduction and Variations in E minor for piano and flute, D. 802

Sonata in A minor for piano and arpeggione, D. 821

Friday, 7 July at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA conducting
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, conductor
JUDITH BLEGEN, soprano
BENJAMIN LUXON, baritone

BRAHMS

A German Requiem

Saturday, 8 July at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA conducting
VLADIMIR ASHKENAZY, piano

MOZART

Piano Concerto No. 17 in G, K. 453

Serenade No. 9 in D, K. 320, *Posthorn*

Sunday, 9 July at 2:30

BOSTON SYMPHONY ORCHESTRA
VLADIMIR ASHKENAZY conducting
MARK ZELTSER, piano

TCHAIKOVSKY

Piano Concerto No. 1 in B flat minor

Symphony No. 4 in F minor



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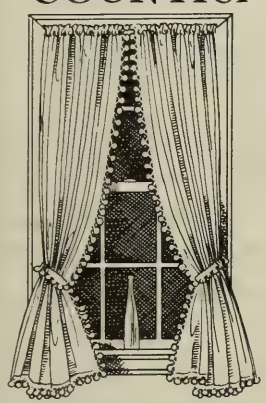
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LUNCHEON 12:15
TALK 1:00
WALK 1:30

1978 Tanglewood Talks & Walks

6 JULY—MARYLOU SPEAKER
Principal Second Violin
Boston Symphony Orchestra
Fahnestock chair

13 JULY—THEODORE ANTONIOU
Assistant Director,
Contemporary Activities
Berkshire Music Center, 1978

20 JULY—PETER GRAM SWING
Instructor,
Listening and Analysis Seminar
Berkshire Music Center, 1978

3 AUGUST—EDWIN BARKER
Principal Bass
Boston Symphony Orchestra
Tanglewood Alumnus
Harold D. Hodgkinson chair

10 AUGUST—LESLIE MARTIN
Bass
Boston Symphony Orchestra
Member, The Wuz

17 AUGUST—PHYLLIS CURTIN
Artist in Residence
Berkshire Music Center, 1978

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July 11-15. **The Paul Taylor Dance Company** returns, after an absence of 14 years. Direct from its City Center season in New York.

July 18-22. **Rachel Lampert and Dancers*** on a program with the **Jacob's Pillow Dancers** and soloists to be announced.

July 25-29. The gaucho folk ballet **Los Indianos*** making its premiere American tour in 1978-1979, shares a program with the Jacob's Pillow Dancers and American Ballet Theatre stars **Martine Van Hamel** and **Clark Tippet.**

August 1-5. A Jacob's Pillow favorite. **The Murray Louis Dance Company.** Direct from its Broadway performances with Rudolf Nureyev.

August 8-12. **The Boston Ballet** returns for its seventh Jacob's Pillow season in an exciting program of repertory.

August 15-19. **Danny Grossman Dance Company,*** from Toronto, appearing on a program with **Charles Moore and Dances and Drums of Africa.***

August 22-26. Back by resounding popular demand. **Joyce Cuoco** and **Youri Vamos** from the Bavarian State Opera Ballet. On a program with **Margaret Beals,** and the Jacob's Pillow Dancers.

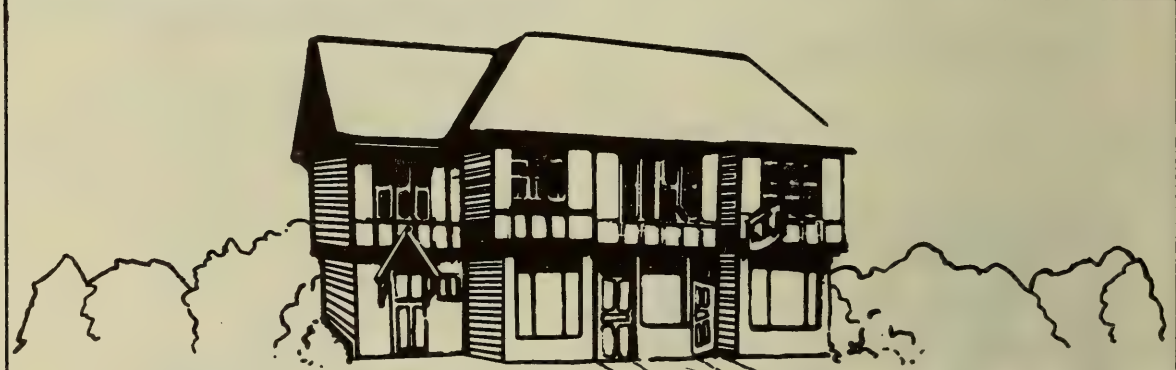
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Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

Tent Membership:
The Tanglewood Tent, available to contributors of $100 and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

Special parking for Friends:
Two convenient reserved parking areas are available to all donors of $150 or more for all Boston Symphony Orchestra concerts: either the Box Parking Lot (Hawthorne Street entrance) or the Tent Parking Lot (West Street entrance).

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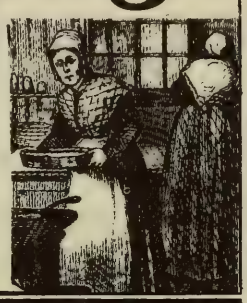
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SCULPTURE AT TANGLEWOOD—1978

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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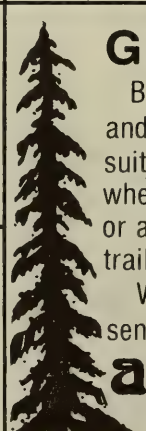
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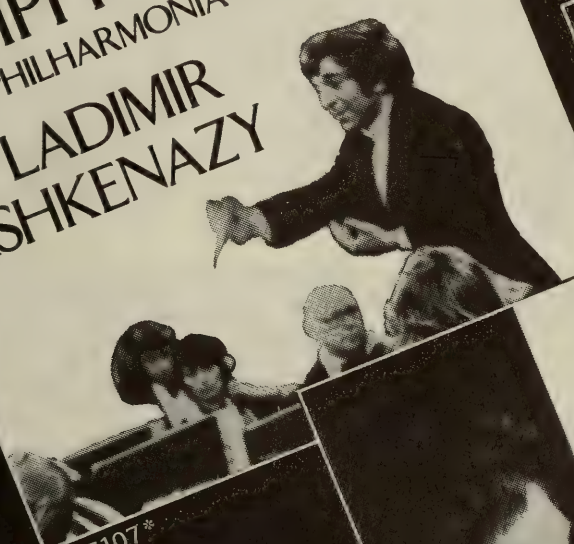
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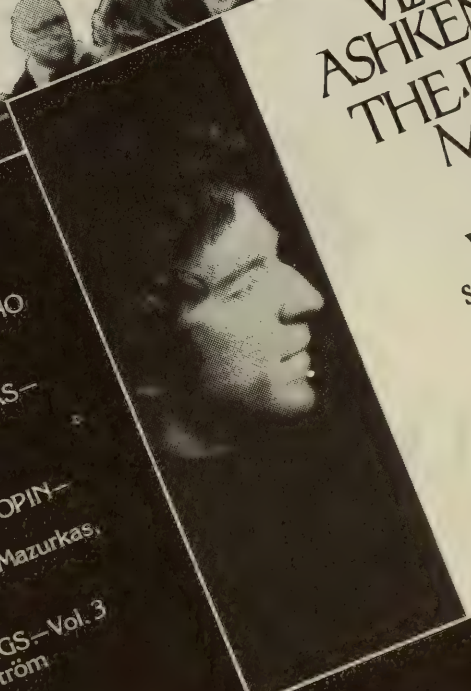
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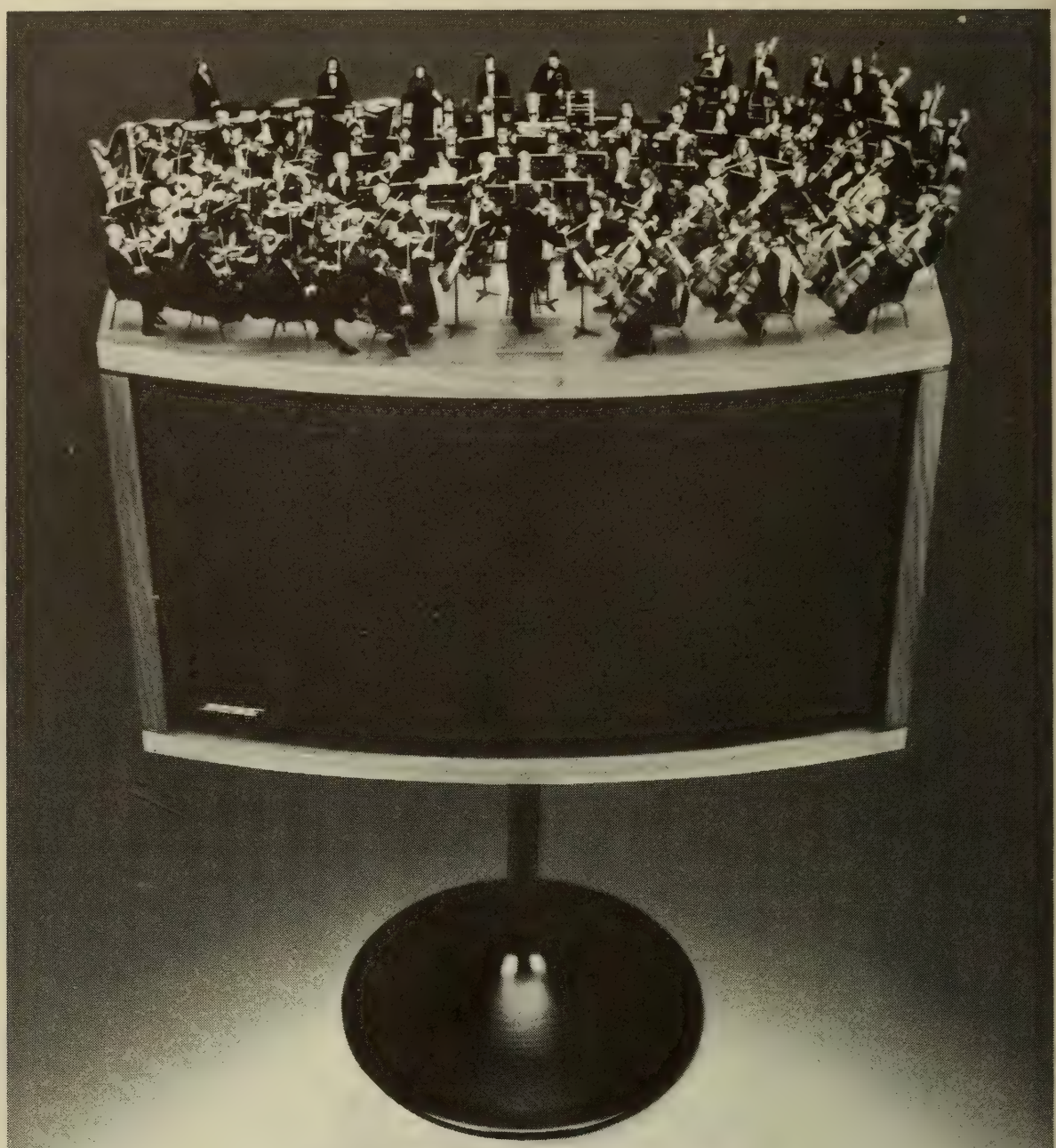
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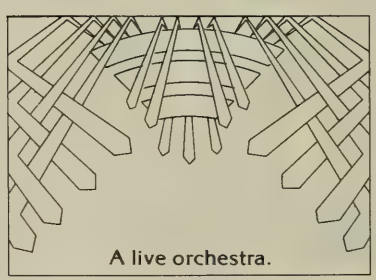
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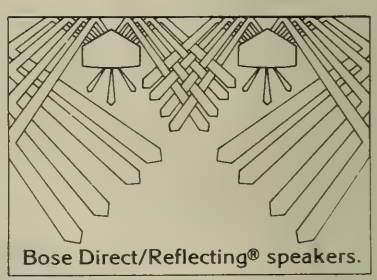


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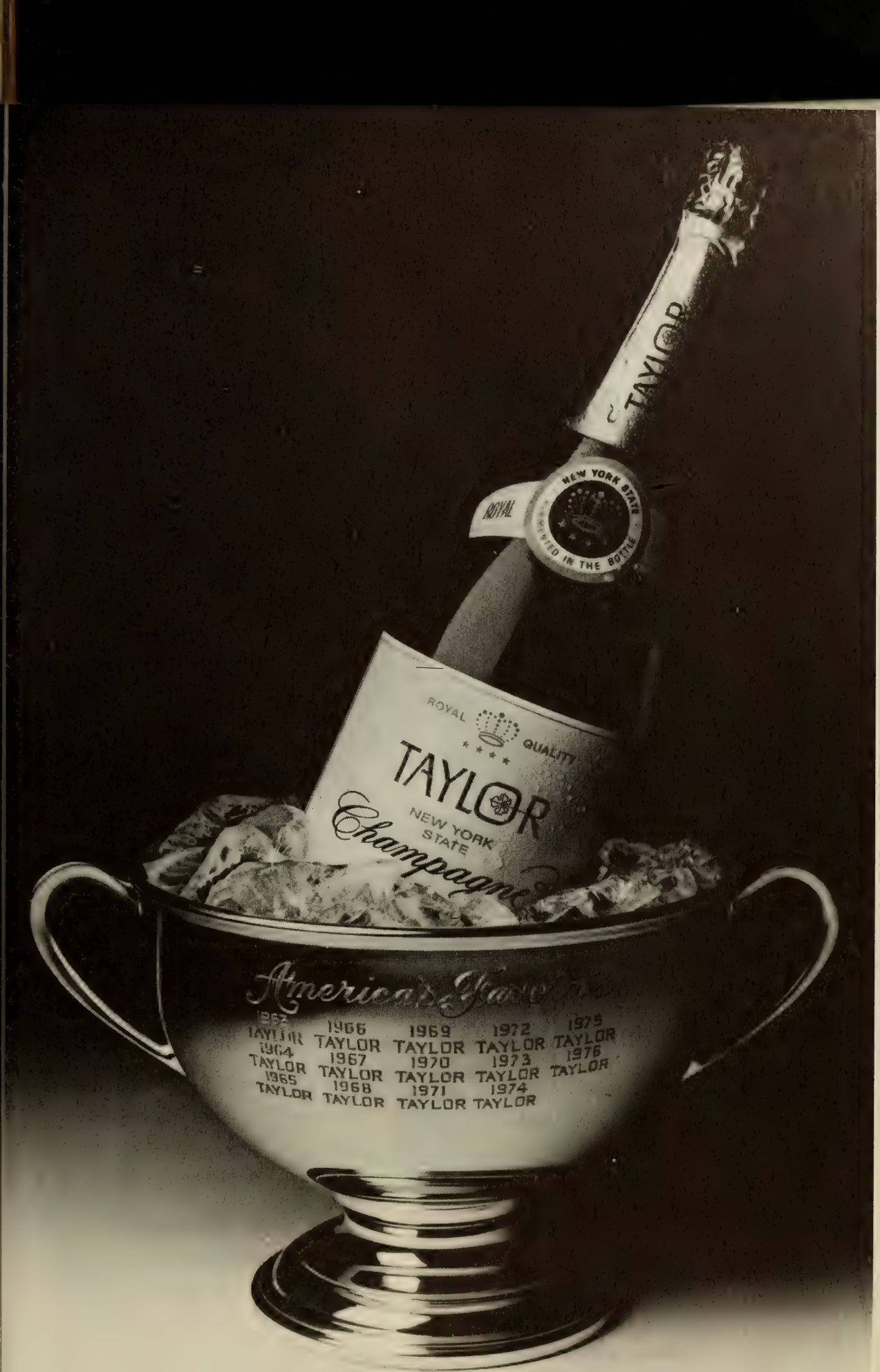
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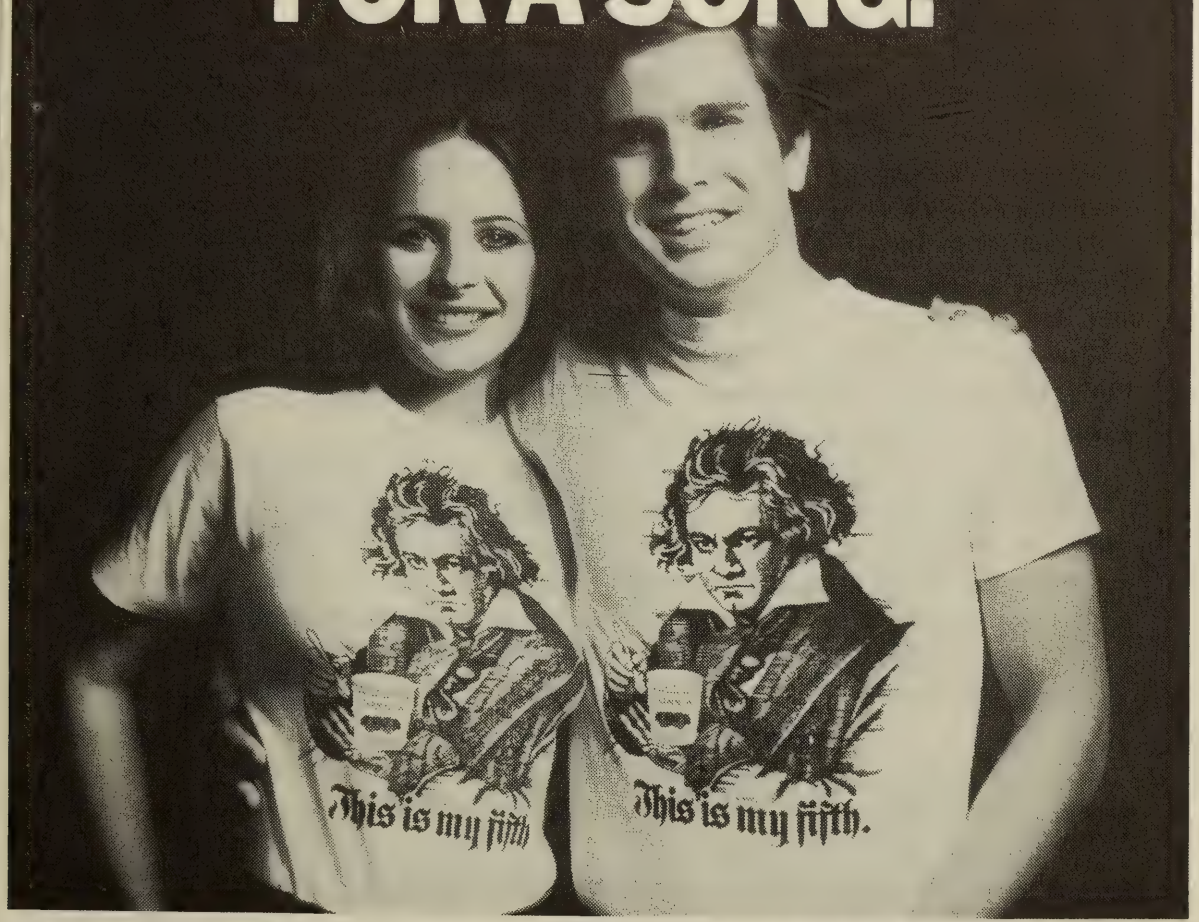
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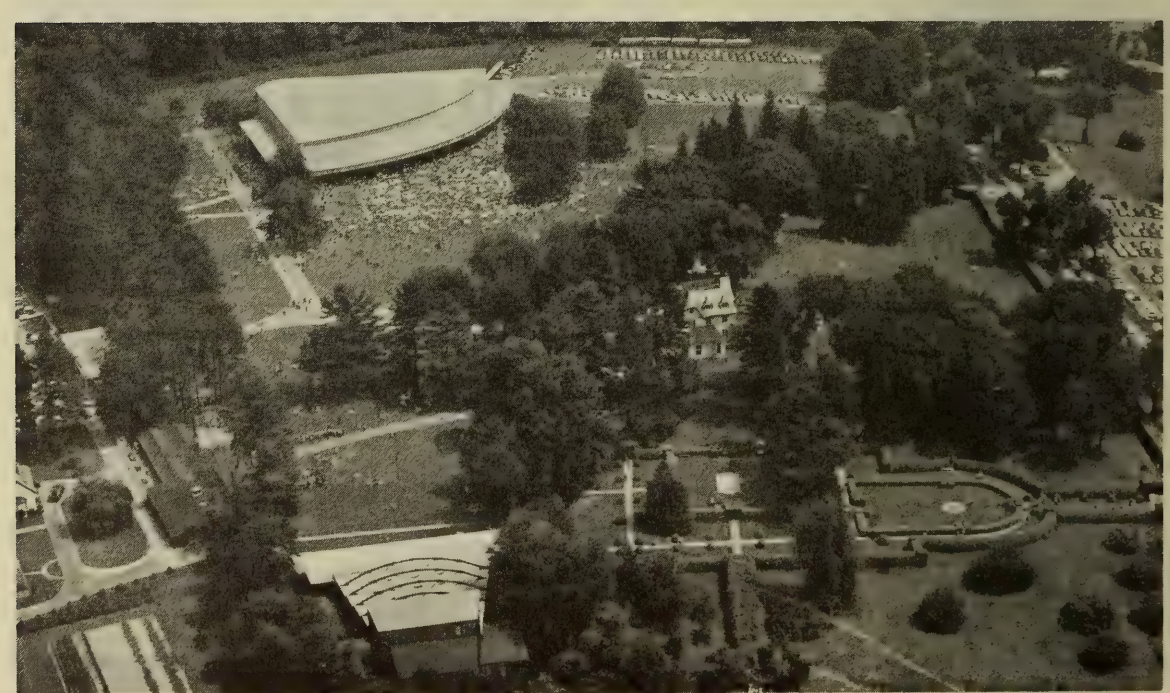
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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florence quivar, mezzo-soprano

dance
july 15 and 16
hartford ballet company
michael uthoff, artistic director

theatre
june 29 and 30, july 1 and 3
west side story
based on a conception of
jerome robbins
music by leonard bernstein
book by arthur laurents
lyrics by stephen sondheim
entire original production directed and
choreographed by jerome robbins
july 12, 13, 15, 19, 20, 21 and 22
trouble in tahiti/ songs by bernstein
music by leonard bernstein
lyrics by bernstein, comden and green,
lerner, schwartz, sondheim and wilbur

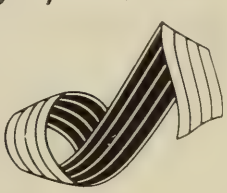
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and the young thundering herd
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music director

Map of Tanglewood



FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones, and rest rooms, is printed on the facing page of this program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The office is open from 10 a.m. to 6 p.m. daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by Ogden Foods Inc.

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, film, etc. are obtainable.
The store remains open for half an hour after the end of each concert in the Shed. The store is managed by Van Curler Music Company of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their names and seat numbers with the Guide at the Main Gate booth.

T-shirts and posters. The Boston Symphony makes a wide variety of special T-shirts, posters, and kites, among other products. These are on sale at the Glass House, situated next to the Main Gate. The Glass House is open from one hour before to one hour after concerts. All proceeds help to sustain the Boston Symphony concerts at Tanglewood and the Berkshire Music Center.

No smoking, eating, or drinking in the Tanglewood Shed please. Your cooperation is appreciated.

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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five season, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa pursues an active international career and is a regular and favorite guest conductor with the Berlin Philharmonic, the Orchestre de Paris, and at the Salzburg Festival each year. He has conducted at Covent Garden, and returns to Japan annually to conduct the New Japan Philharmonic and other orchestras. The newest items on his large and growing discography with the Boston Symphony, are Bartók's *Miraculous Mandarin* Suite, and *Music for Strings, Percussion, and Celeste,* Mahler's Symphony No. 1, and Tchaikovsky's Symphony No. 5 (all on Deutsche Grammophon), and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* (New World Records).



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*Max Hobart, *chamber music*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
William Kroll, *chamber music*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Parnas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*
Paul Gay, *trombone*

brass (cont.)
*Gordon Hallberg, *trombone/tuba*
*Charles Kavalovski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

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Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
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Thomas Dunn, *chorus*
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*Joseph Silverstein, *orchestra*
*Roger Voisin, *orchestra*
Paul Gay, *wind ensemble*

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*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavalovski, *French horn*

empire brass quintet in residence
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*Rolf Smedvig, *trumpet*
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MARTIN KATZ, piano

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HANDEL	Care selve—from *Atalanta*
	Lusinghe più care—from *Alessandro*
WOLF	Die Spröde
	Die Bekehrte
	Verschwiegene Liebe
	Waldmädchen
STRAUSS	Ich schwebe
	Der Stern
	Schlagende Herzen
MOZART	L'amerò, sarò costante—from *Il re pastore,* K. 208
	Non temer, amato bene, K. 490
	with RAYMOND GNIEWEK

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SAINT-SAËNS	Le Bonheur est chose légère
GOUNOD	A toi, mon coeur
HALLMANN	Chanson d'amour
MASSENET	Elégie
	with RAYMOND GNIEWEK
IVES	Canon
	Mists
	New River
	Serenity
MILHAUD	Chansons de Ronsard
	A une fontaine
	A Cupidon
	Tais-toi, babillarde
	Dieu vous gard'

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NOTES

George Frideric Handel, then fifty-one and a resident of England for almost half his life, composed *Atalanta* in 1736 for the festivities attending the wedding of the Prince of Wales (who was to die before succeeding to the throne) and Princess August of Saxe-Gotha. More of a pastoral than an opera, *Atalanta* is now remembered chiefly as the source of the lovely *Care selve. Alessandro* was given for the first time just ten years earlier, on 5 May 1726, and enjoyed such a success that it had a record-breaking eleven performances that month. Making sense of this account of some of the martial and amorous derring-do of Alexander the Great was quite a challenge for Handel and his librettist, for they had to provide absolutely equal opportunities to two *prime donne* in anxious rivalry, Faustina Bordoni and Francesca Cuzzoni, and also to Senesino, reigning castrato of the day. Rosanna was Bordoni's debut role in London, and here we may imagine her at the moment of her first stage entrance, announcing her intention of ensnaring the desirable Alessandro.

Hugo Wolf composed in bursts of passion for a particular poet, writing song after song at high speed, sometimes several in one day. Between poets there might be agonizing months of silence. Most of his Goethe settings fall into the winter of 1888-89, with *Die Bekehrte* concluding that rush of fifty songs on 12 February 1889. One would imagine *Die Spröde* and *Die Bekehrte* to have been composed together as a "before" and "after" pair, which is how Goethe wrote the poems, but in fact Wolf's *Spröde* came along only on 21 October 1889 after eight months of no writing, and just at the start of a glorious winter and spring dedicated to setting translations of Spanish verse.

Joseph von Eichendorff was one of the most attractive figures in German literary Romanticism, and Wolf's main moment of concentration on him immediately preceded his Goethe period. *Verschwiegene Liebe,* delicate and Schumannesque, was the first of that one-month rush of Eichendorff settings, while the charming *Waldmädchen* goes back to an earlier and shorter period of fascination with that poet in the spring of 1887.

That Wolf and Richard Strauss were contemporaries always comes a shock, Wolf's creative life having ended before the century turned (he died insane in 1903), whereas Strauss was still among us and writing in 1949. Strauss was, moreover, a precocious beginner, composing attractive songs in his teens, some years before his somewhat older contemporary was doing significant work. *Ich schwebe,* written in the fall of 1900, is one of his most popular love songs, and in his most deliciously airy manner. The poet, Karl Henckell, was a socialist who emigrated to Switzerland in disapproval of Bismarck. *Der Stern* is one of a set of "little songs" of 1918-19: the poem is by Achim von Arnim, best remembered as one of the collectors of the folk anthology *Des Knaben Wunderhorn (The Boy's Magic Horn). Schlagende Herzen,* dated 1894, is on a poem by Julius Bierbaum, whose work is the source of such Strauss favorites as *Traum durch die Dämmerung* and *Freundliche Vision.*

At nineteen, when he wrote *Il Re pastore (The Shepherd King),* Mozart was an experienced opera composer who had just enjoyed an immense success in Munich with *La finta giardiniera (The Make-believe Lady Gardener).* *Il Re pastore* is a highly formal pastoral on an elegantly stiff text by Pietro

Metastasio, the Empress Maria Theresia's celebrated court poet, but Mozart finds occasion after occasion for expressing himself poignantly and individually. In this aria with obbligato violin, the singer must be imagined as a man, or at least a boy. He is Aminta, a shepherd who turns out to be heir to the throne of Sidon, and who here sings of his determination to cleave, in spite of everything, to his love for the shepherdess Elissa.

Mozart wrote the aria *Non temer* to be inserted in a private performance of his opera *Idomeneo* in Vienna in March 1786. Idamante, son of Idomeneo, King of Crete, and Ilia, daughter of King Priam of Troy and a captive of Idomeneo, are in love. Idamante is also loved by Elektra, and Ilia mistakenly believes that feeling to be returned. The aria is Idamante's response to Ilia's offer to renounce him. Idamante was originally a soprano role, and in that respect this aria is a puzzle, having been written by Mozart in soprano clef, but evidently having been first sung by a tenor. This version has a violin obbligato, but later that year, Mozart set the text again with piano obbligato as a farewell present for Nancy Storace, his first Susanna in Figaro *(Ch'io mi scordi di te?* K. 505).

The Mozart Arias are really duets for voice and violin, and so are the four obbligato songs that make up the French group. Camille Saint-Saëns (1835-1921), Charles Gounod (1818-93), and Jules Massenet (1842-1912) were among the most prominent of the eminences of French music in their day. The unfamiliar name here is Joseph Hollmann, a Dutch cello virtuoso famed for the size and intensity of his tone. He was born in Maestricht in 1852 and died in Paris in 1927, and most of his compositions were for his own instrument. Jules Barbier and Michel Carré, authors of the frothy *Le Bonheur est chose légère* set by Saint-Saëns, were the celebrated librettist of, among other works, Gounod's *Faust* and *Roméo et Juliette,* Meyerbeer's *Dinorah,* Thomas's *Mignon* and *Hamlet,* and Offenbach's *Contes d'Hoffmann.*

Canon is an early Ives song, written in 1894 when he was just twenty, and the title describes the relationship between the singing voice, which leads, and the left hand of the pianist, which imitates at the distance of one measure and one octave. It is not so different in language from Strauss's *Schlagende Herzen* of the same year, but the other three songs, written between 1910 and 1921, date from the time when Ives had turned into Ives, unpredictable, sometimes scratchy, and with an uncanny sense—touching, poetic, amusing, epigrammatic sometimes—of how to project words. That the subjects range from one of those Protestant hymns we meet so often in his instrumental pieces *(Serenity)* to cranky and of course correct social commentary *(The New River)* is altogether characteristic of the man.

Pierre de Ronsard was known in his day as "prince of poets and poet of princes"; Darius Milhaud wrote these settings of the sixteenth-century master in 1949.

—Michael Steinberg

Care selve

Care selve, ombre beate,
vengo in traccia del mio cor!

Dear forests

Dear forests, blessed shade.
I come in search of my heart.

Lusinghe più care

Lusinghe più care, d'Amor veri dardi,
vezzose volate sul'labbro, nei guardi,
e tutta involate l'altrui libertà!
Gelosi sospetti, diletti con pene,
fra goije e tormenti momenti de spene,
voi l'armi sarete di vaga beltà.

— *Rolli*

Dearest enticements

Dearest enticements, Cupid's true darts,
Fly seductively on lips, in glances,
And so ravish his freedom quite.
Jealous suspicions, delights mixed with pain,
Moments of hope among joys and torments,
You shall be fair beauty's armory.

Die Spröde

An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Dass es durch die Felder klang,
So la la! le ralla!

Thyrsis bot ihr für ein Mäulchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen;
Doch sie sang und lachte fort:
So la la! le ralla!

Und ein andrer bot ihr Bänder,
Und der dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lämmern Scherz,
Nur la la! le ralla!

— *Goethe*

Coy

On the clearest spring morning
the shepherdess went singing,
young and beautiful and without a care,
so that through the fields it sounded—
so la la! le ralla!

Thyrsis offered her for a kiss
two, three lambs right on the spot.
She looked coy for a moment,
yet she went on laughing and singing—
so la la! le ralla!

And another offered her ribbons,
and a third offered his heart;
yet she treated heart and ribbons
like the lambs, laughingly—
only la la! le ralla!

Die Bekehrte

Bei dem Glanz der Abendröte
Ging ich still den Wald entlang,
Damon sass und blies die Flöte,
Dass es von den Felsen klang,
So la la!

Und er zog mich zu sich nieder,
Küsste mich so hold, so süss.
Und ich sagte: Blase wieder!
Und der gute Junge blies,
So la la!

Meine Ruh ist nun verloren,
Meine Freude floh davon,
Und ich hör vor meinen Ohren
Immer nur den alten Ton,
So la la, le ralla!

— *Goethe*

Persuaded

In the glare of sunset
I went silently along the wood;
Damon sat and played his flute
so that it echoed from the rocks—
so la la!

And he drew me to him,
kissed me so fondly and sweetly.
And I said, "Play again!"
And the good youth played—
so la la!

My peace is now lost,
my happiness has flown with it,
always I hear in my ears
only the old sound—
so la la, le ralla!

Verschwiegene Liebe

Über Wipfel und Saaten
In den Glanz hinein—
Wer mag sie erraten,
Wer holte sie ein?
Gedanken sich wiegen,
Die Nacht ist verschwiegen,
Gedanken sind frei.

Errät' es nur eine,
Wer an sie gedacht,
Beim Rauschen der Haine,
Wenn niemand mehr wacht,
Als die Wolken, die fliegen—
Mein Lieb ist verschwiegen
Und schön wie die Nacht.

—*Eichendorff*

Secret Love

Over the treetops and the fields of grain,
in the moonlight—
who could guess them,
who seize them?
Thoughts are in motion,
the night is silent,
thoughts are unconfined.

May only one guess
who is thinking of her,
in the rustling of the grove
when no one else is awake.
As the clouds that soar,
my love is silent
and lovely as the night.

Waldmädchen

Bei ein Feuer hell, das lodert
Von dem grünen Felsenkranz,
Seewind ist mein Buhl' und fordert
Mich zum lust'gen Wirbeltanz,
Kommt und wechselt unbeständig.
Steigend wild,
Neigend mild,
Meine schlanken Lohen wend' ich:
Komm nicht nah mir, ich verbrenn' dich!

Wo die wilden Bäche rauschen
Und die hohen Palmen stehn,
Wenn die Jäger heimlich lauschen,
Viele Rehe einsam gehn.
Bin ein Reh', flieg' durch die Trümmer,
Über die Höh',
Wo im Schnee
Still die letzten Gipfel schimmern,
Folg' mir nicht, erjagst mich nimmer!

Bin ein Vöglein in den Lüften,
Schwing' mich übers blaue Meer,
Durch die Wolken von den Klüften
Fliegt kein Pfeil mehr bis hieher,
Und die Au'n und Felsenbogen,
Waldeseinsamkeit
Weit, wie weit,
Sind versunken in die Wogen—
Ach, ich habe mich verflogen!

—*Eichendorff*

The Wood Fairy

By a bright fire that blazes
from the green circle of rocks,
the sea wind is my sweetheart and calls me
to the merry whirling dance;
comes and moves about unsteadily.
Rising wildly,
bending gently,
my slender flames I turn:
don't come near me, I will burn you!

Where the wild brooks gurgle
and the high palms stand,
if the hunter stealthily listens.
many deer go alone.
I am a deer, I fly through the brush,
over the heights
where in the snow
silently the peaks glisten.
Don't follow me, you'll never catch me!

I am a bird in the breezes,
I fly over the blue sea,
through the clouds from the caves,
no arrow has ever flown faster.
And the meadows and rocky ground—
forest solitude,
far, so far—
have sunk into the waves;
ah, I have flown away!

Ich schwebe

Ich schwebe wie auf Engelsschwingen,
Die Erde kaum berührt mein Fuss,
In meinen Ohren hör' ich's klingen
Wie der Geliebten Scheidegruss.
Das tönt so lieblich, mild und leise,
Das spricht so zage, zart und rein,
Leicht lullt die nachgeklung'ne Weise
In wonneschweren Traum mich ein.

I Float

I float as though on angels' wings.
my foot scarcely touches the earth.
In my ears I hear ringing sounds
like my sweetheart's goodbye.
It sounds so lovely, gentle and low,
it speaks so shyly, soft and pure;
lightly the echoing melody
lulls me into deep happy dreams.

Mein schimmernd' Aug', indess mich füllen
Die süssesten der Melodien,
Sieht ohne Falten, ohne Hüllen
Mein lächelnd Lieb' vorüberziehn.

—*Henckell*

My glistening eye, while
the sweetest of melodies fills me,
sees plainly and clearly
my smiling love passing by.

Der Stern

Ich sehe ihn wieder
Den lieblichen Stern;
Er winket hernieder,
Er nahte mir gern;
Er wärmet und funkelt,
Je näher er kömmt,
Die andern verdunkelt,
Die Herzen beklemmt.
Die Haare im Fliegen
Er eilet mir zu,
Das Volk träumt von Siegen,
Ich träume von Ruh.
Die andern sich deuten
Die Zukunft daraus,
Vergangene Zeiten
Mir leuchten ins Haus.

—*von Arnim*

The Star

I see it again,
the lovely star;
it signals to me here below,
it likes to come near me;
it warms and sparkles
as it comes closer;
it outshines the other ones
that oppress the heart.
With hair in disorder
it hurries to me.
Other people dream of victories,
I dream of rest.
Others read
the future from it—
past times
light up my house.

Schlagende Herzen

Uber Wiesen und Felder ein Knabe ging,
Kling klang, schlug ihm das Herz;
Es glänzt ihm am Finger von Golde ein Ring,
Kling klang, schlug ihm das Herz.
O Wiesen, o Felder, wie seid ihr schön!
O Berge, o Täler, wie schön!
Wie bist du gut, wie bist du schön,
Du gold'ne Sonne in Himmelshön!
Kling klang, schlug ihm das Herz.

Schnell eilte der Knabe mit fröhlichem Schritt,
Kling klang, schlug ihm das Herz,
Nahm manche lachende Blume mit,
Kling klang, schlug ihm das Herz.
Über Wiesen und Felder weht Frühlingswind,

Über Berge und Wälder weht Frühlingswind,

Im Herzen mir innen weht Frühlingswind
Der treibt zu dir mich leise, lind,
Kling klang, schlug ihm das Herz.

Zwischen Wiesen und Feldern ein Mädel stand,
Kling klang, schlug ihr das Herz,
Hielt über die Augen zum Schauen die Hand,
Kling klang, schlug ihr das Herz.
Über Wiesen und Felder,
Über Berge und Wälder,
Zu mir, schnell kommt er her,
Oh, wenn er bei mir nur, bei mir schon wär!
Kling klang, schlug ihr das Herz.

—*Bierbaum*

Beating Hearts

Over meadows and fields a boy went,
kling klang, beat his heart.
On his finger shone a gold ring,
kling klang, beat his heart.
O meadows, O fields, how beautiful you are!
O mountains, O valleys, how beautiful!
How good you are, how beautiful you are,
you golden sun in the heights of heaven!
Kling klang, beat his heart.

Quickly the boy hurried with joyful steps,

klang klang, beat his heart.
He took many laughing flowers with him,
kling klang, beat his heart.
Over meadows and fields wafted the spring wind,

over mountains and valleys wafted the spring wind,

within my heart wafted the spring wind
that drove me to you softly and gently,
kling klang, beat his heart.

Among the meadows and the fields stood a girl,
kling klang, beat her heart.
She holds her hand above her eyes to see,
kling klang, beat her heart.
Over meadows and fields,
over mountains and woods,
to me quickly he comes here,
oh, if he were ony already with me!
Kling klang, beat her heart!

L'amerò

L'amerò, sarò costante,
fido sposo e fido amante,
sol per lei sospirerò.
In sì caro e dolce oggetto
la mia gioia, il mio diletto,
la mia pace io troverò.

—Metastasio

I will love her

I will love her, I will be constant,
Faithful husband and faithful lover,
Only through her will I breathe,
In so dear and sweet an object,
My joy, my delight,
My peace will I find.

Non temer

Venga la morte, intrepida l'attendo, ma, ch'io possa struggermi ad altra face, ad altr'oggetto donar gl'affetti miei? Come tentarlo? Ah, di dolor morrei!

Non temer, amato bene,
per te sempre il cuor sarà.
Più non regge a tante pene,
l'alma mia mancando va.
Tu sospiri? O duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
Perchè mai tanto rigor?
Alme belle, che vedete
le mie pene in tal momento,
dite voi, s'egual tormento
può s'offrir un fido cuor?

Fear not

Let death come, I will await it fearlessly But that my longing and my affection be turned toward another—how to try that? Ah, I shall die of grief!

Fear not, dear love,
My heart is yours for ever.
I can no longer bear such pain,
My soul faints.
You sigh? O bitter sorrow!
Only think of what a moment this is!
O God, I cannot explain.
Cruel stars, pitiless stars!
Why so harsh?
Kind souls, who see
My anguish at this moment,
Say if such torment
Has ever been imposed on a faithful heart?

Le bonheur est chose légère,

Le bonheur est chose légère,
Passagère,
On croit l'attendre,
On le poursuit,
Il s'enfuit!
Hélas! vous en voulez un autre
Que le notre.
Il faut à vos ardents desirs
Des plaisirs,
Dieu vous préserve des alarmes
Et des larmes
Qui peuvent assombrir le cours
Des beaux jours.
Si jamais votre coeur regrette,
La retraite
Qu'aujourd'hui vous abandonnez,
Revenez!
De tous les chagrins de votre âme
Je réclame
Pour notre fidèle amitié
La moitié.

—Barbier and Carré

Joy is a weightless thing

Joy is a weightless thing.
Fleeting,
One thinks one can catch it,
One chases it,
It escapes.
Alas, you desire a different love
From ours.
For your ardent desires
Pleasures are needed.
May God preserve you from fears
And tears
That can darken the course
Of happy days.
If ever your heart regrets
The retreat
You abandoned today,
Come back!
Of your soul's sorrows
I claim
For the sake of our faithful love
One half.

A toi mon coeur!

La perle est aux ondes,
Les cieux ont le jour!
Mais mon coeur a l'amour!
Cieux infinis! mers profondes!
Ce coeur dérobe aux yeux
Plus de perles que les ondes,
Plus d'astres que les cieux!
Toi, fille jeune et belle,
Viens au coeur qui t'appelle!
Mon coeur, et les flots, et le jour
Palpitent du même amour!

To you, my heart

The seas have pearls,
The skies have light,
But my heart has love!
Infinite skies, deep seas!
This heart, hidden to the eyes,
Has more pearls than the ocean,
More stars than the sky.
Oh young and beauteous creature,
Come to the heart that calls you.
My heart, the waves, and the day
Tremble with the same love.

—after Heine

Chanson d'amour

Te souvient-il des marroniers fleuris,

Et de la terrasse embaumée,
Où nous allions rêver dans des coins assombris,
Bien-aimée?
Te souvient-il des soirs plein de langueurs,
Des lilas aux odeurs flottantes,
Et des astres lointains et dorés aux lueurs
Palpitantes?
Mais l'idéal n'était pas dans les cieux,
Et brûlé d'une douce fièvre
Je le trouvais, amie, en baisant tes beaux yeux,
Et ta lèvre!

Love Song

Do you remember the flowering chestnut trees
And the perfumed gardens
Where we went to dream in dark corners,

My beloved?
Do you recall nights full of languor,
Of the drifting scent of lilacs
And of golden, distant stars
Trembling?
But my ideal was not in the skies
Rather, burned in a sweet fever,
I found it, dear friend, kissing your lovely eyes
And your lips.

—Grandmougin

Elégie

Ô doux printemps d'autrefois,
Vertes saisons, vous avez fui pour toujours!
Je ne vois plus le ciel bleu,
Je n'entends plus les chants joyeux des oiseaux.
En emportant mon bonheur,
O bien-aimé! tu t'en es allé!
Et c'est en vain que revient le printemps.
Oui! sans retour avec toi, le gai soleil,
Les jours riants sont partis.
Comme en mon coeur tout est sombre et glacé!
Tout est flétri pour toujours!

Elegy

O sweet springtime of yesteryear,
Green seasons, you are forever gone.
I see the blue sky no longer,
Nor do I hear the happy birdsong.

Taking away my happiness,
Beloved, you left.
And it is in vain that spring returns.
Yes, without you, the bright sun
And days of laughter are forever gone,
Just as in my heart all is dark and frozen,

All is faded for ever!

Canon

Oh, the days are gone, when beauty bright
My heart's chain wove;
When my dream of life, from morn till night
Was love, still love.
New hope may bloom, and days may come
Of milder, calmer beam,
But there's nothing half so sweet in life
As love's young dream.

—Moore

Mists

Low lie the mists; they hide each hill and dell;
The grey skies weep with us who bid farewell.
But happier days through memory weaves a spell.
And brings new hope to hearts who bid farewell.

— *Ives*

The New River

Down the river comes a noise!
It is not the voice of rolling waters.
It's only the sounds of man,
Phonographs and gasoline,
Dancing halls and tambourine;
Killed in the blare of the hunting horn,
The River Gods are gone.

— *Ives*

Serenity

O, Sabbath rest of Galilee!
O, calm of hills above,
Where Jesus knelt to share with Thee,
The silence of eternity
Interpreted by love.
Drop Thy still dews of quietness,
Till all our strivings cease;
Take from our souls the strain and stress,
And let our ordered lives confess,
The beauty of Thy peace.

— *Whittier*

A une Fontaine

Écoute moi, fontaine vive,
En qui j'ai rebu si souvent
Couché tout plat dessus ta rive,
Oisif à la fraicheur du vent;

Quand l'Été ménager moissonne
Le sein de Cérès dévêtu,
Et l'aire par compas résonne
Gémissant sous le blé battu,

Ainsi toujours puisses-tu être
En religion à tous ceux
Qui te boiront ou fairont paitre
Tes verts rivages à leurs boeufs.

Ainsi toujours la lune claire
Voie à minuit, au fond d'un val,
Les nymphes, près de ton repaire,
A mille bonds, mener le bal.

To a Fountain

But listen, lively little fountain,
Who dost my thirst so oft appease,
Reclining here beneath the mountain,
Idle in the refreshing breeze.

When frugal summer is reclaiming
The fruit of Ceres' bared breast,
With ev'ry threshing floor exclaiming
Beneath the weight of her bequest.

O thus may thou remain forever,
A sacred place for all those,
Who, sick with life's eternal fever,
Share thy discourse, thy repose.

And my the moon at midnight, glancing
Upon the valley always see
The nymphs that rally here for dancing
To leap and bound in revelry.

A Cupidon

Le jour pousse la nuit
 Et la nuit sombre
Pousse le jour qui luit
 D'une obscure ombre.

L'automne suit l'été,
 Et l'âpre rage
Des vents n'a point été
 Après l'orage.

To Cupid

The day pursues the night,
And evening's shades
In turn put day to flight
As sunlight fades,

So summer yields to fall,
No sound of thunder,
No rain, nor windy squall
Bursts calm asunder.

Mais la fièvre d'amours
 Qui me tourmente,
Demeure en moi toujours,
 Et ne s'alente.

Ce n'était pas moi, Dieu,
 Qu'il fallait poindre,
Ta flêche en d'autre lieu
 Se devait joindre.

Poursuis les paresseux
 Et les amuse,
Mais non pas moi, ni ceux
 Qu'aime la Muse.

But the fever of love
Torments me still,
A thing I can't remove,
Do what I will.

It was not at me, Boy,
You should have aimed
Some other might enjoy
Being thus maimed.

Pursue some idle beaux
Whom it amuses,
But neither me nor those
Loves of the muses.

Tais-toi, Babillarde

Tais-toi, babillarde arondelle,
Ou bien je plumerai ton aile
Si je t'empongne, ou d' couteau
Je te couperai la languette,
Qui matin sans repos caquette,
Et m'estourdit tout le cerveau.

Je te preste ma cheminée
Pour chanter toute la journée,
De soir, de nuit, quand tu voudras.
Mais au matin ne me reveille
Et ne m'oste quand je sommeille
Ma Cassandre d'entre mes bras.

Be still

Be still you noisy little thing,
Or I shall pluck your pretty wing
First chance I get, or with one stroke
I'll close for good that busy bill
That prattles from the window sill
And makes my morning sleep a joke.

There in my chimney make your nest,
And sing all day without a rest,
All evening too, I shall not chide,
But in the morning please be fair
And let there be no music there
To steal Cassandra from my side.

Dieu Vous Gard'

 Dieu vous gard', messagers fidèles
Du printemps, gentes hirondelles,
Huppes, coucous, rossignolets,
Tourtres et vous oiseaux sauvages

Qui de cent sortes de ramages
Animez les bois verdelets.

 Dieu vous gard', belles pâquerettes,
Belles roses, belles fleurettes,
Et vous, boutons jadis connus
Du sang d'Ajax et de Narcisse;
Et vous, thym, anis et mélisse,
Vous soyez les bien revenus.

 Dieu vous gard' troupe diaprée
Des papillons, qui par la prée
Les douces herbes suçotez;
Et vous, nouvel essaim d'abeilles,
Qui les fleurs jaunes et vermeilles
De votre bouche baisotez.

 Cent mille fois je resalue
Votre belle et douce venue.
O que j'aime cette saison
Et ce doux caquet des rivages,
Au prix des vents et des orages
Qui m'enfermaient à la maison.

God keep you

God keep you, you who never fail
To herald spring, lyric nightingale,
Swallows, cuckoos, happy peewees,
You doves, wild birds now northward winging
Who with a hundred kinds of singing
Animate the air and the trees.

God keep you in your lovely bowers,
Pretty roses, all fragrant flowers,
And you, new bud, in whose soft vein
Flows blood of Ajax and Narcissus,
And you, thyme, anis and melissa,
May you always come back again.

God keep you, pretty company
Of butterflies who in the lea
Now suck the herbs' sweet fragrant food,
And bees invading pretty bowers
To steal the fruit of laden flowers
And store it safe within the wood.

A thousand times I greet anew,
Your lovely, gentle spring debut,
What lively thoughts does spring arouse
With the sweet discourse of the stream,
'Tis worth the winter's sombre dream
Which kept me shuttered in the house.

—Ronsard



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Scherzo: Presto
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Allegro vivace

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JOSEPH SILVERSTEIN

SCHUBERT Introduction and Variations in E minor for piano and flute, D. 802

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DORIOT ANTHONY DWYER

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NOTES

Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux*, songs like *Gretchen am Spinnrade* and *Der Erlkönig*, the *Ave Maria* and *Die Forelle*, *An die Musik* and the most famous of the Serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking-tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a café-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends*, edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions came about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of understanding and of love, because



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in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser: "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to yourself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir — from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year — was not written without sketches and erasures, without intense concentration and Sitzfleisch.

We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one

of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were at once made for a repeat.

Many of the titles by which we know Schubert's works are publishers' amendments rather than the composer's own designations. This includes some of the most familiar ones, like Impromptus and *Moments musicaux,* and here we meet another example. Schubert wrote four sonatas for piano and violin—or piano with violin accompaniment, as he usually put it—of which the three written in the spring of 1816 are now known as Sonatinas and the present work, written in August 1817, as Duo. Publication did not occur until 1851, and the first performance of which we have definite record took place in Vienna on 3 March 1864.

It is a more ambitious work than the three "sonatinas," and indeed Schubert takes more trouble to make his recapitulations non-mechanical than, for instance, in the later and famous *Trout* Quintet in the same key. The most personal touch in this delightful Sonata is sensed in the middle section of the slow movement, *dolce* and beautifully soft and mellow in its C major context.

Schubert wrote the Introduction and Variations for piano and flute in January 1824, most probably as a favor to the flutist Ferdinand Bogner. Bogner was part of a group including Schubert that regularly met for musical evenings, and a year later another link would be forged with Bogner's marriage to Barbara Fröhlich, one of the three sisters of Anna Fröhlich, a voice teacher at the Conservatory in Vienna and one of Schubert's good friends.

The theme of the seven variations is the song *Trockne Blumen (Withered Flowers)* from the cycle, *Die schöne Müllerin,* written by Schubert during 1823. The song itself is a moment of deep pathos, and the *trockne Blumen* are bathed by the tears of the young miller's apprentice who has seen the girl he loves fall for the *macho* charms of his rival, the hunter. Some Schubertians, offering to be more Catholic than the Pope, have been offended by the composer's use of the song for a singularly brilliant,



virtuoso-oriented work. No question that Schubert enjoyed writing virtuoso pieces—cf. the Arpeggione Sonata heard at the end of this program or *Der Hirt auf dem Felsen (The Shepherd on the Rock),* the song with clarinet obbligato to be performed by Benita Valente and Harold Wright at the Weekend Prelude on 4 August—and he may also have entertained the hope that Bogner's performances of the variations would draw attention to the song cycle itself, whose publication in five instalments was proceeding much too slowly for the composer's taste. The expansive, sombrely dramatic introduction is the portion of the work most clearly in much emphasis is associated with the phrase *"wovon so nass?* (why so damp?)." The variations themselves are richly inventive in figuration and harmony.

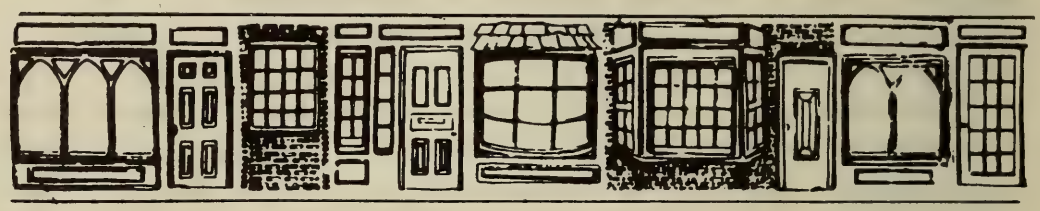
On 30 April 1823, the *Allgemeine Musikalische Zeitung* of Leipzig carried a news item to the effect that the Viennese luthier Johann Georg Stauffer was offering to the public a new instrument "which he calls guitarre d'amour, similar in form to ordinary guitars, but bigger, strung with covered and gut strings, which are not, however, plucked with the fingers but played with a bow; which, in beauty, richness, and charm of tone approaches the oboe in its high register and the basset horn in the low; which is particularly suited to the ready execution of chromatic passages, even in double stops. . . ." The instrument, which was also known as the bowed guitar and as a guitar-violoncello, found a sympathetic and able advocate in Vinzenz Schuster, who not only mastered its technique but wrote a tutor for it. We don't know the nature of Schuster's connection with Schubert, but it was for Schuster that the twenty-seven-year old composer in November 1824 wrote the sonata that alone has kept Stauffer's invention from oblivion. It was also Schubert who gave the instrument the name of Arpeggione. When the Sonata came out in print in 1871, the publisher provided parts for cello and violin as alternates to the already extinct Arpeggione. You can now actually hear the lovely, sapid, slightly nasal timbre of the Arpeggione on a Deutsche Grammophon Archiv recording, but, let's face it, the guitarre d'amour revival isn't coming, and for a century Schubert's sonata has been the property of performers on the standard bowed instruments—most frequently cellists, not often violinists, sometimes violists, once in a while a bass player. (Clarinettists and flutists have looked after it, too.)

Deutsch notes in his catalogue that the manuscript, now at the Paris Conservatoire, "is written in a careless manner, which shows Schubert's lack of affection for the work." But that seems a high-handed conclusion, contradicted in every bar of this lyric, touching, and melancholy work. There is a recognizable Schubert A minor mood, wistful and a touch reserved, and the Arpeggione Sonata partakes of it, especially in the first of its three movements. As in many of Beethoven's middle-period works, the Adagio is more of a bridge than a fully worked-out movement, and it leads to a rondo finale whose material Schubert has carefully and sensitively related to the first movement.

—Michael Steinberg

The material on the Arpeggione Sonata was written in slightly different form as a liner-note for a recording on the Titanic label by Boston Symphony bass player Lawrence Wolfe, to be issued on 1 August, and it is used here by kind permission of Mr. Wolfe and Titanic Records.

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BRAHMS Ein deutsches Requiem (A German Requiem), Opus 45
—on words from Holy Scripture

Selig sind, die da Leid tragen (Blessed are they that mourn)

Denn alles Fleisch es ist wie Gras (For all flesh is as grass)

Herr, lehre doch mich (Lord, make me to know)

Wie lieblich sind deine Wohnungen (How amiable are thy tabernacles)

Ihr habt nun Traurigkeit (Ye now have sorrow)

Denn wir haben hie keine bleibende Statt (For here we have no continuing city)

Selig sind die Toten (Blessed are the dead)

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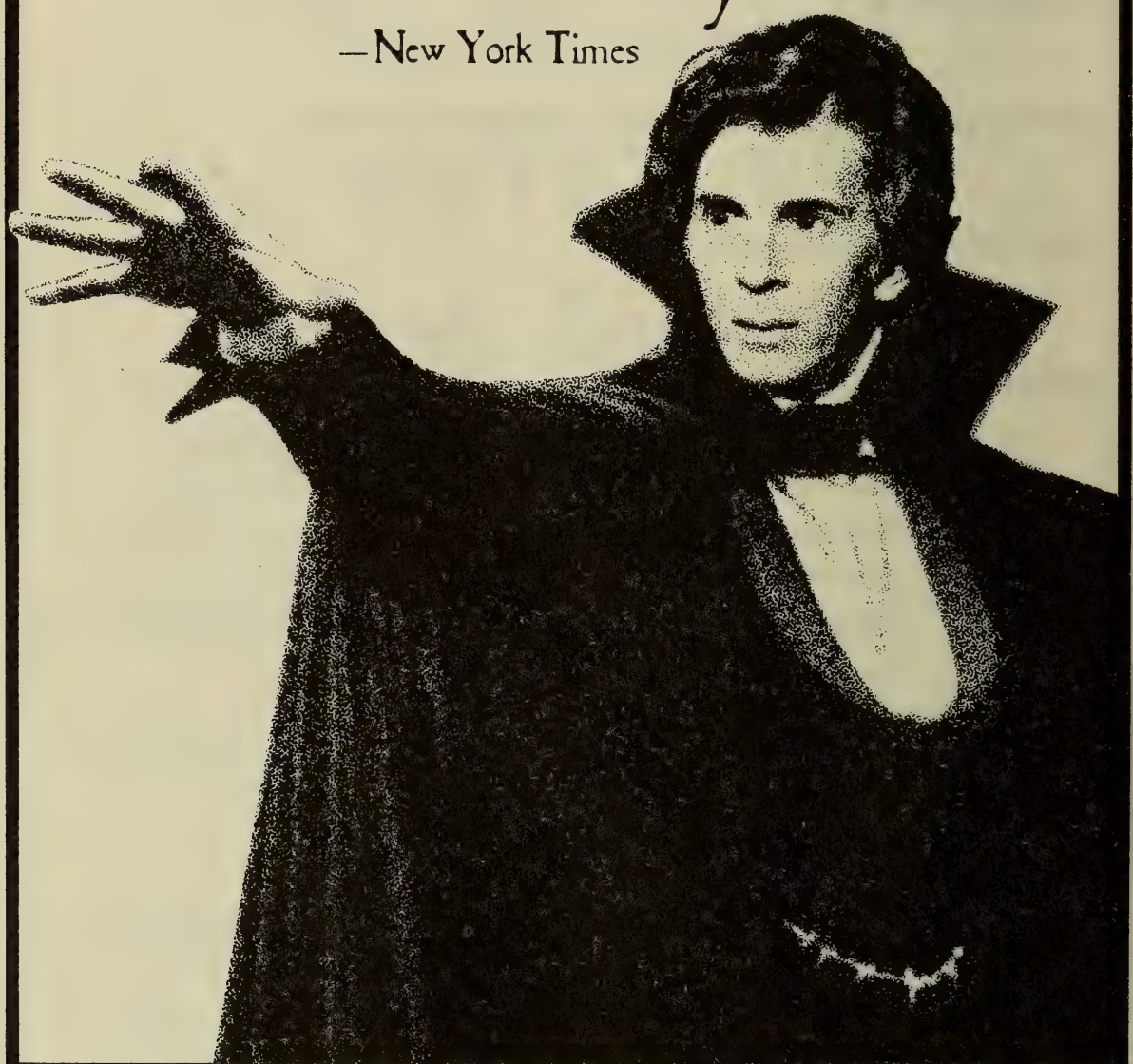
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NOTES

Johannes Brahms
A German Requiem, Opus 45

Johannes Brahms was born in Hamburg, 7 May 1833, and died in Vienna on 3 April 1897. The history of the German Requiem begins about 1854 with music intended for the work that turned, after much travail and several transformations, into the D minor Piano Concerto, one of whose rejected themes became the starting point for the Requiem's second movement. Except for the fifth movement, the German Requiem was completed in August 1866. On 1 December 1867, Johannes Herbeck conducted the first three movements in Vienna. The first performance of all six existing movements was given in the Bremen Cathedral on Good Friday 1868, the composer conducting, and with the great Julius Stockhausen as baritone soloist. Brahms added what is now the fifth movement, Ihr habt nun Traurigkeit, *in May of that year, and the work was given in the version in which we now know it on 18 February 1869 under Carl Reinecke in Leipzig.*

The German Requiem is scored for four-part chorus with baritone and soprano solos, two flutes plus piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, harp (only one part, but preferably doubled), timpani, organ, and strings.

About the time Brahms began concentrated work on his German Requiem on Words from Holy Scripture, far away, in America, a poet was writing an exalted meditation on death. He had visited battlefields and had seen "the debris and debris of all the slain soldiers of the war." He saw—and it surprised him and moved him—that

"They themselves were fully at rest, they suffer'd not,
The living remain'd and suffer'd, the mother suffer'd,
And the wife and the child and the musing comrade suffer'd,
And the armies that remain'd suffer'd."

Had Brahms read those lines—he did not because he could not read poetry in English and Hans Reisiger's beautiful translation of Walt Whitman came out only in 1922—he would have surely done so with emotion and sympathy, for the pity and the understanding in them is nourished by the source that fed his own Requiem.

Drawing on all parts of the Bible, Brahms himself put the text together. The title gave him some unease: "German" refers simply to the language, but he told Karl Rheinthaler, Director of Music at the Bremen Cathedral, that he would gladly have dispensed with that word and called it A Human Requiem.

The words that begin a Mass for the Dead in the Catholic liturgy are *"Requiem aeternam dona eis, Domine* (Grant them eternal rest, O Lord)" and that is a concern far from Brahms's mind. The dead are mentioned for the first time in the penultimate section, and then in the phrase, "the dead shall be raised incorruptible, and we shall be changed." And when the last movement begins with the words from Revelations, "Blessed are the dead which die in the Lord from henceforth," we hear, not anxious or ardent prayer, but the voice of assured faith. No, Brahms addresses us, the living, who remain to mourn and suffer. The verse from Revelations which ends

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the German Requiem closes the circle that begins with the Beatitude, "Blessed are they that mourn, for they shall be comforted."

The deaths of two beloved persons may have played their part in calling the German Requiem into being, Robert Schumann's in July 1856 and that of Brahms's mother in February 1865. But Brahms was reticent about such things, and we cannot be sure. We do, however, know that two months after his mother's death, an event that oppressed him painfully, he had finished the first, second, and fourth movements, and only an exceptionally heavy concert schedule kept him from completing the score as swiftly as he had begun it.

The first movement is sombre in color. Brahms was always a chaste and sparing orchestrator whose treatment, for example, of trombones and contrabassoon in the four symphonies is a miracle of economy and effectiveness. In the German Requiem, he uses his full orchestral complement only in the second movement. In the dark first movement, he dispenses with piccolo, clarinets, one pair of horns, the trumpets and tuba, timpani, and violins. The use of the harp—such an atypical sound for Brahms—is wonderful: the first discreet entrance at *"Die mit Tränen säen,"** the bright accompaniment to the promise of reaping in joy, and finally the glorious upsurge of the F major chord as the sopranos reach their high A just before the end.

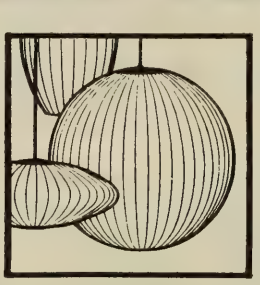
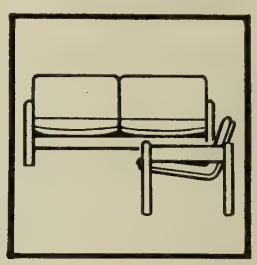
The cellos' first phrase alludes to a seventeenth-century Lutheran hymn, *Wer nur den lieben Gott lässt walten (They who leave everything to God),* a detail about which Brahms said later, "Oh well, if nobody notices I suppose that's all right, too." The first choral entry, *"Selig sind,"* spells out the melody F-A-B flat, a small leap followed by a step in the same direction. Brahms isolates and dramatizes this shape because he will use it to bind the entire work together. The poignant *"mit Tränen* (in tears)" brings the same pattern, but in reverse order.

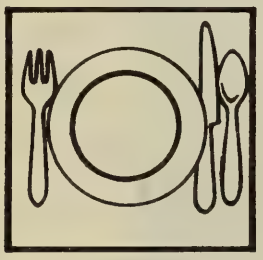
The second movement opens with it also—G flat-F-D flat. Now that Brahms introduces the violins, he does so in a very high register—in other words, as violinistically as possible. And the drums are heard for the first time as they beat their ominous triplets across this strange blend of dance and death march. At the passage about "the early and the latter rain," the accompaniment is so pictorial that it might be by Bach. Twice the death march rises to its great climax, finally to open out into the great chorus about the joy of "the ransomed in the Lord," a movement astounding in its rhythmic freedom and energy. Not the least of its surprises, though, is the quiet close with its throbbing drums and its garlands of scales. Here Brahms remembered the way Beethoven had ended the Adagio of the Ninth Symphony and the Credo in the *Missa solemnis.*

Now the baritone soloist enters to begin a sombre recitative in dialogue with the chorus, set against orchestral scoring that tastes of *Don Giovanni.* Agitation grows over the question, "And now, Lord, what is my hope?" The pulsating triplets in the woodwinds cease—they are yet another daring and loving tribute to the Beethoven Ninth (the passage about him "who lives beyond the stars")—and the answer, "My hope is in thee," rises from the depth in a single sentence of utmost radiance. As the chorus tells us

*Brahms explained that he deliberately masked the first entrance of this dangerously ostentatious instrument so that it should not "for God's sake go make an effect."

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that "the souls of the righteous are in the hands of God," their fugue is accompanied by another in the orchestra, with the sure faith that "there shall no torment touch them" firmly established in the D pedal of low brasses, strings, drums, and organ, sustained without break through thirty-six spacious measures.

What happens next is in complete contrast to the drama of what came before. The key, E flat, is infinities away from the preceding D major, and the orchestra is reduced to an almost chamber-musical scale. Near the end, Brahms produces a lovely choral texture by making octave couplings of sopranos with tenors and of altos with basses.

Then comes the late insert into the German Requiem, the insert that truly completed it, delicate in sound, and inspired in the way solo soprano and chorus are related as they sing their touching counterpoint of Saint John and Isaiah. In its quiet intimacy, this movement inhabits a world apart from the rest of the work, and even the choice of key marks it as something special. The key centers in general tend toward the flat side—F, B flat minor, D minor, E flat thus far—and G major comes in now with touching sweetness and luminosity.

The sixth movement is the one that most clearly defines the difference between Brahms and his contemporaries. Neither Berlioz nor Verdi makes a more exciting thing than Brahms of "the last trump," yet there is not even a trace of theatrical effect here. Brahms does it on sheer harmonic energy, an energy that in the hugely swinging sequences of "Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?" reaches overwhelming proportions. But the greatest of the climaxes is yet to come, Brahms reserving that for his triumphant entry into C major for the fugue on *"Herr, du bist würdig."* This is Handelian in its vigor and also in its easy sonorousness, especially the resourceful contrast of polyphonic and chordal writing. Perhaps the most impressive moments are the quietest, those strange modal cadences where Brahms recalls Schütz. Four times the music reaches fortissimo, but it is characteristic of the trait in Brahms that Erich Leinsdorf calls "antiemphasis," that both here and in the third movement he ends on a simple forte.*

The sixth-movement fugue grows from the work's basic three-note motive, and this immediately begins again in the first notes of the seventh movement—at the original pitch, too, with the F of the basses followed by the A and B flat of the cellos. Tovey's inspired interpretation of the meaning of the "surging accompaniment" is that Brahms had in mind the phrase in Revelations that precedes the one he actually set to music. Thus the text of this movement really begins, "I heard a voice from heaven, saying unto me, Write, 'Blessed are the dead which die in the Lord from henceforth.'"

Then, as so often in Brahms, the end and the beginning become one, a device he was to use so variously, so subtly, in the G major Violin Sonata, the Third Symphony, the Clarinet Quintet. Remotely, in the key of E flat, and to the melody of "Blessed are they that mourn," the chorus sings

*The fortissimos occur when the chorus first sings the word *"Posaune,"* in the extended "death, where is thy sting?" passage, and at the top of the two "Jacob's Ladder" ascents to the word *"Kraft"* in the fugue. Brahms the classicist knows that a climax is one thing and a conclusion another.

"Blessed are the dead." Across wide harmonic voyagings the music returns at last to F major. The glorious climax with the sopranos on high A is attained once more on the word *"Herren"* (Lord), and at that moment the harps, not heard since half way through the second movement, begin their heavenward climb. They enter on their lowest note as the singers reach their highest, and when the harps, in the last measure, reach their summit, the chorus is heard in the depths with distant echoes of *"selig*—blessed."

—Michael Steinberg

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Blessed are they that mourn:
for they shall be comforted.

Matt. 5:4

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben.

They that sow in tears shall reap in joy. They go forth and weep, bearing precious seed, and shall doubtless come again with rejoicing, bringing their sheaves with them.

Ps. 126:5-6

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

For all flesh is as grass, and all the glory of man as the flowers of grass. The grass withereth, and the flower thereof falleth away.

I Pet. 1:24

So seid nun geduldig, liebe Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Be patient, therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain.

Jas. 5:7

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.
Aber des Herrn Wort bleibet in Ewigkeit.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.
But the word of the Lord endureth for ever.

I Pet. 1:24-25

Die Erlöseten des Herrn werden wiederkommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall be made to flee.

Isa. 35:10

Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat und ich davon muss.
Siehe, meine Tage sind eine Hand breit vor dir, und mein Leben nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben!
Sie gehen daher wie ein Schemen und machen ihnen viel vergebliche Unruhe; sie sammeln, und wissen nicht, wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Lord, make me to know that there must be an end of me, that my life has a term, and that I must hence.
Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee: verily, every man at his best state is altogether vanity.
Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches and knoweth not who shall gather them.
And now, Lord, what is my hope? My hope is in thee.

Ps. 39:4-7

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

The souls of the righteous are in the hands of God, and there shall no torment touch them.

Wisd. of Sol. 3:1

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen; die loben dich immerdar.

How amiable are they tabernacles, O Lord of hosts!
My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh rejoice in the living God.

Blessed are they that dwell in thy house: they will still be praising thee.

Ps. 84:1-2, 4

Ihr habt nun Traurigkeit; aber ich will cuch wiedersehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ye now have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

John 16:22

Ich will euch trösten, wie einen seine Mutter tröstet.

I will comfort you as one whom his mother comforteth.

Isa. 66:13

Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost gefunden.

Behold with your eyes: a little while I have had tribulation and labour, and have found great comfort.

Ecclus. 51:35

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

For here we have no continuing city, but we seek one to come.

Heb. 13:14

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zur Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort, dass geschrieben steht:
"Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?"

Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed,
In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass, the saying that is written:
Death is swallowed up in victory.
O death, where is thy sting?
O grave, where is thy victory?

I Cor. 15:51-52, 54-55

Herr, du bist würdig, zu nehmen Preis und Ehre und Kraft; denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

Rev. 4:11

Selig sind die Toten, die in dem Herrn sterben von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.

Rev. 14:13

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MOZART Piano Concerto No. 17 in G, K. 453
Allegro
Andante
Allegretto—Presto

VLADIMIR ASHKENAZY

INTERMISSION

MOZART Serenade No. 9 in D, *Posthorn*, K. 320
Adagio maestoso—Allegro con spirito
Menuetto: Allegretto
Concertante: Andante grazioso
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

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NOTES

Wolfgang Amadeus Mozart
Piano Concerto No. 17 in G, K. 453
Serenade No. 9 in D, K. 320, *Posthorn*

Johannes Chrysostomus Wolfgangus Theophilus Mozart—to give him his baptismal style—was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He completed the Piano Concerto in G, K. 453, by 10 April 1784, and it was played for the first time at Döbling, a Vienna suburb, on 10 June of that year by his pupil Barbara Ployer. The orchestra includes flute, two oboes, two bassoons, two horns, and strings. Mozart completed the Posthorn Serenade on 3 August 1779, and it presumably had its first performance in Salzburg soon thereafter. The first documented performance is one of the third and fourth movements that Mozart gave at his concert in Vienna on 23 March 1783. The Serenade is scored for two flutes and piccolo, two oboes, two horns, two trumpets, posthorn, timpani, and strings.

On 27 May 1784, Mozart paid 34 kreuzer for a starling who could whistle the beginning of the finale of the G major Concerto. That is, he whistled something very close to it. Mozart jotted down the musical notation in his account book with the comment *"Das war schön!* (That was fine)," though the starling insisted on a fermata at the end of the first full measure and on the sharping of the G's in the next bar:



The editor of the current edition of the Köchel catalogue understandably wonders where the starling had his education—not, that is, who taught him K. 453 wrong, but who taught it to him at all? Perhaps the starling (who died and was buried with full honors in Mozart's garden on 4 June 1787, the occasion being commemorated by a poem by the composer) provides evidence that the otherwise unidentified concerto Mozart played at a concert given before the Emperor in the Kärntnerthor Theater on 29 April 1784 was the G major, then not quite three weeks old.

Mozart wrote this wonder of a concerto for Barbara Ployer, daughter of Privy Councillor Gottfried Ignaz von Ployer, a cultivated and prosperous Salzburger, now living in Vienna as Exchequer Representative for the Department of the Mint and Mines, and with posts at the Education Commission and at the High Court of Justice. Mozart was much attached



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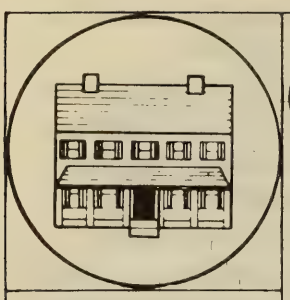
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to the gifted Babette, as she was called, and K. 453 is the second concerto he wrote for her, the other being the more modest one in E flat, K. 449, finished in February of the same year. Haydn also dedicated one of his finest keyboard pieces, the Variations in F minor, to her. Mozart's two Ployer concertos begin and end a three-month period during which he composed two other magnificent piano concertos, the one in B flat, K. 450, and the brilliant but curiously neglected D major, K. 451 (both written for his own use), and another work of which he thought particularly well, the E flat Quintet for piano and winds, K. 452. It was an extraordinary outburst of creative energy, comparable to the more famous one that was to produce the last three symphonies during six weeks in the summer of 1788. The private concert chez Ployer at which K. 453 was first heard began with Mozart and Babette playing the D major Sonata for two pianos, K. 448, continued with the new E flat Quintet with Mozart at the piano, and ended with the G major concerto.

K. 453 is music in which the Mozartean mixture of gaiety and melancholy is especially delicate. The ambiguity is all there in the fourth measure with the violins' surprising F natural—the more surprising because the march-like theme suggests "normal" music—and the equally surprising comments by the flute and the oboes. In a way this harmonic process is reversed at the beginning of the Andante, whose first phrase—of five measures!—seems, with its unexpected and piquant F sharps in the third measure, to start as though its C major were a mere subsidiary of G. The last movement is a set of five variations with a long, operatic "finale-within-a-finale," and it is one of Mozart's greatest and funniest.

It is a pity that we don't know for what festivity Mozart wrote the Posthorn Serenade, a piece of exceptional exuberance and invention. It is surprising, for example, that the first movement's majestic introduction comes back at all once the Allegro has begun, but the more so because it returns **in** the Allegro, that is, written in long notes so that it reappears at its original tempo, but with the quick pulse of the Allegro continuing on. Like the Haffner Serenade of 1776, the Posthorn includes a couple of movements in concertante style, but where the earlier work featured the solo violin, here it is the woodwinds who get their moment of glory. The D minor Andante is unexpectedly dark for party music, but the instance is hardly unique in Mozart. With the second Minuet we come at last to the instrument from which the Serenade takes its name. This Minuet has two Trios, the first of which presents us with a puzzle: Mozart marked a stave for piccolo but never got around to writing any notes for it (the usual solution is to have the piccolo double the violin tune two octaves higher). Trio II is a conversation of violins and posthorn. Postillions announced the arrival of mail-coaches in towns and villages along their routes by little fanfares on the posthorn. The instruments themselves varied from country to country in size, shape, and choice of metal, but whether brass or copper, straight, oblong-coiled, or circular-coiled, they were always valveless and, like bugles, could produce only the notes of the overtone series. Mozart's trumpeting postman—was his presence perhaps a topical reference to the occasion for which the Serenade was produced?—confines himself to six notes of the chord of A major.

—Michael Steinberg



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Allegro non troppo e molto maestoso — Allegro con spirito
Andantino semplice — Prestissimo — Tempo I
Allegro con fuoco

MARK ZELTSER

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, Opus 36
Andante sostenuto — Moderato con anima
Andantino in modo di canzona
Scherzo (Pizzicato ostinato): Allegro
Finale: Allegro con fuoco

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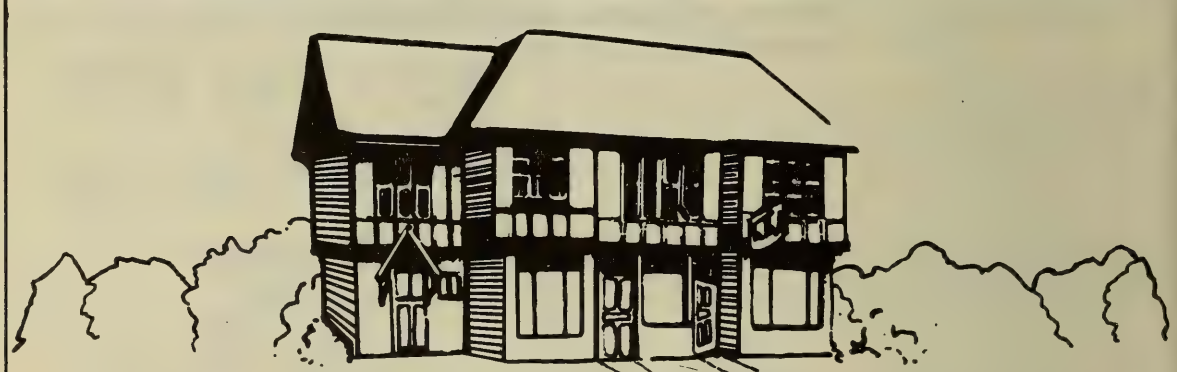
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NOTES

Piotr Ilyich Tchaikovsky
Piano Concerto No. 1 in B flat minor, Opus 23
Symphony No. 4 in F minor, Opus 36

Piotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 25 April (old style) or 7 May (new style) 1840 and died in St. Petersburg on 6 (18) May 1893. He composed the Piano Concerto No. 1 between November 1874 and 21 February 1875, and Hans von Bülow gave the first performance in Boston on 25 October 1875, B. J. Lang conducting. The orchestra includes two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings. The Symphony No. 4 was begun in May 1877 and completed on 7 January 1878. Nikolay Rubinstein conducted the first performance in Moscow on 22 February that year. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

Nikolay Grigorievich Rubinstein, who Tchaikovsky hoped would be the first to play his B flat minor Piano Concerto and who did actually conduct the premieres of the first four symphonies, of *Eugene Onegin,* and of a whole run of shorter works including *Romeo and Juliet, Marche Slave, Francesca da Rimini,* the Suite No. 1, *Capriccio Italien,* and the Cello Variations on a Rococo theme, was born in Moscow in 1835, trained in law as well as music, and was Director of the Moscow Conservatory from its founding in 1866 until his death in 1881. He was younger brother to the more famous Anton Rubinstein, generally not quite so highly esteemed as a pianist (Tchaikovsky, however, being someone who did not share the common view), but considered the better conductor and teacher of the two. The list of Tchaikovsky premieres he led between 1866 and 1880 tells its own story of the closeness of the two men, but their encounter over the First Piano Concerto was a disaster. A famous disaster, and Tchaikovsky, telling the story in a letter three years after the event, still trembles with rage.

In brief, Tchaikovsky, not being a keyboard virtuoso himself, wanted some advice on specifically pianistic matters, and for several reasons he turned to Rubinstein: he was more than just a pianist, but a real musician; he knew Tchaikovsky's music; and he would have been offended had Tchaikovsky gone to anyone else. Rubinstein's initial silence, painful enough for Tchaikovsky, was succeeded by abuse, "a torrent of it ... gentle at first, but growing more and more into the sound of Jupiter Tonans. It turned out that my concerto was worthless and unplayable; passages were so fragmented, so clumsy, so badly written that they were beyond rescue; the work itself was bad, vulgar; in places I had stolen from other composers; only two or three pages were worth preserving; the rest must be thrown away or completely rewritten ... The chief thing I can't reproduce is the *tone* in which all this was uttered. In a word, a disinterested person in the room would have thought I was a maniac, an untalented, senseless hack who had come to submit his rubbish to an eminent musician." Rubinstein — Tchaikovsky can't even bring himself to name him in the letter in which he describes all this but refers to him as N. G. or R. or R.ein — made the conciliatory gesture of offering to play the work "if I

reworked it according to his specification ... *'I shall not alter a single note,'* I answered, *'I shall publish the work exactly as it is!'* This I did."*

A few years later he had an almost identical collision with Leopold Auer about the Violin Concerto; moreover, the two stories had parallel happy endings, too. Rubinstein became an ardent champion of the Piano Concerto, and his pupils Sergey Taneyev, Alexander Siloti, and Emil von Sauer, constituted with Hans von Bülow, Vassily Sapelnikov, and Adele aus der Hohe (who, like Rubinstein, had studied with Kullak) the first generation ot pianists who established it as indespensable. Similarly, it was Auer and pupils of his like Heifetz, Elman, Milstein, and Zimbalist who became particularly associated with the Violin Concerto.

Listeners of sufficient antiquity will remember that the theme of the introduction flourished in the early forties as a pop song: the title was *Tonight we love* and the meter was stretched on the rack from three beats in the measure to four. Tchaikovsky himself had borrowed two of the concerto's other melodies: the hopping melody that starts the Allegro is a song traditionally sung by blind beggars in Little Russia, while the scherzo-like interlude in the middle of the second movement is a song, *Il faut s'amuser, dancer et rire,* from the repertoire of Désirée Artôt, a superb Belgian soprano whom Tchaikovsky courted briefly in the winter of 1868-69.†

That Tchaikovsky had such an attachment may come as a surprise, for a later foray into heterosexuality nearly killed him. That was his brief marriage in 1877 to one of his former pupils at the Moscow Conservatory, Antonina Ivanovna Milyukova. It was in the immediate aftermath of this disaster and of the suicide attempt associated with it that he wrote his Fourth Symphony. But it was also the time of the beginning of his friendship with his wealthy patroness Nadezhda von Meck, a friendship carried on for about thirteen years through a correspondence of the greatest intensity (it was part of the plan that they should not meet face to face). In a state of high excitement, Tchaikovsky worked on the Fourth Symphony and *Eugene Onegin* simultaneously, then, upon finishing these, quickly wrote one of his finest albums of songs, including *Don Juan's Serenade* and *Amid the Noise of the Ball.*

The Fourth, he told Mme. von Meck, he wanted to think of as *"our* symphony," and its genesis and his thoughts about it are copiously documented in their correspondence. I am sorry to say she asked him what the symphony "was about" and that Tchaikovsky shilly-shallied, explaining, as composers have so often tried to explain, that the answer was to be found in the music itself and not in words about the music; apologizing specifically for the inadequacy of his own words; but just the same obliging with a "program" in which the opening fanfare is identified with *"Fate,* the fatal force which prevents our hopes of happiness from being realized, which watches jealously to see that our bliss and peace are not complete and unclouded, which, like the sword of Damocles, is suspended over our heads and perpetually poisons our souls."

*Almost anyway. The famous crashing chords in the piano that accompany the opening melody were an afterthought replacing arpeggios, and Tchaikovsky also made one small cut in the finale.

†It was Nikolay Rubinstein who brought Tchaikovsky the news of Artôt's sudden marriage to the Spanish baritone Mariano Padilla y Ramos.

The difference between the introductions to the Piano Concerto and the Fourth Symphony is striking. I am sure I was not the only new listener to the Concerto to have waited in mounting disappointment and frustration for The Tune to come back. But where the outsize exordium to the Concerto is extraneous, the introduction to the Symphony is truly, as Tchaikovsky claims for it, "the seed." It returns as dramatic interruption to the rejoicing finale, but it entirely dominates the huge first movement, which, with the first movement of the *Pathétique*, is Tchaikovsky's most powerfully built, most original symphonic design. The burden of his musical (and his extra-musical) argument is in that movement: what follows is beautifully composed, picturesque support in the form of a melancholy song, a capricious scherzo, and a rowdy finish.

—Michael Steinberg



Tchaikovsky and his wife



Nadezhda Filaretovna von Meck

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COMING CONCERTS:

Thursday, 13 July at 8:30

CARLOS BONELL, guitar
EUGENIA ZUKERMAN, flute
PINCHAS ZUKERMAN, violin and viola

GIULIANI
Grand Sonata for flute, viola, and guitar, Opus 85

PAGANINI
Cantabile for violin and guitar

MOLINO
Trio for flute, viola, and guitar, Opus 45

DEVIENNE
Duo in C minor for flute and viola

TARREGA
Gran Jota for guitar

ALBENIZ
Leyenda for guitar

KREUTZER
Trio for flute, viola, and guitar, Opus 16.

Friday, 14 July at 7
(Weekend Prelude)

JOSEPH SILVERSTEIN, violin
EMANUEL BOROK, violin
MAX HOBART, violin
BURTON FINE, viola
JULES ESKIN, cello

SCHUBERT
Five Minuets with six Trios, D. 89
Rondo in A major for violin and strings, D. 438
Five German Dances with seven Trios, D. 90

Friday, 14 July at 9

PINCHAS ZUKERMAN, conductor and violinist
JOSEPH SILVERSTEIN, violinist

VIVALDI
Violin Concerto in E flat, *La tempesta di mare*, Opus 8, no. 5
PINCHAS ZUKERMAN
Violin Concerto in E, P. 244
JOSEPH SILVERSTEIN
Concerto in A minor for two violins, Opus 3, no. 8
PINCHAS ZUKERMAN and JOSEPH SILVERSTEIN
SCHUBERT
Polonaise in B flat for violin and strings, D. 580
PINCHAS ZUKERMAN
Symphony No. 2 in B flat, D. 125

Saturday, 15 July at 8:30

NEVILLE MARRINER, conducting
ALICIA DE LARROCHA, piano

SCHUMANN
Overture to *Manfred*, Opus 115
Piano Concerto in A minor, Opus 54
Symphony No. 4 in D minor, Opus 120

Sunday, 16 July at 2:30

NEVILLE MARRINER, conducting
ALICIA DE LARROCHA, piano

MOZART
Symphony No. 28 in C, K. 200
Piano Concerto No. 19 in F, K. 459
Symphony No. 41 in C, *Jupiter*, K. 551



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ARTISTS

Judith Blegen



Since her 1970 Metropolitan Opera debut, Montana-born soprano Judith Blegen has been featured in productions of *Fidelio* as Marzelline, *Werther* as Sophie, and *Pelléas et Mélisande* as Mélisande, as well as in *Der Rosenkavalier* as Sophie, and *L'Elisir d'Amore* as Adina. Miss Blegen received much public acclaim for her performance of Juliette in Gounod's *Roméo et Juliette.*

In her debut with the San Francisco Opera in *Marriage of Figaro,* Miss Blegen played the role of Susanna, and repeated this performance in November of 1975 with the Metropolitan Opera in New York. Since then, Miss Blegen has appeared in recital, concert, and opera performances throughout the United States and Europe. Her European appearances include the Salzburg Festival production of *Abduction from the Seraglio,* Mélisande at the Spoleto Festival, many roles at the Vienna State Opera including Zerbinetta in *Ariadne auf Naxos,* Rosina in *Barber of Seville,* Aennchen in *Der Freischütz,* Norina in *Don Pasquale,* Susanna at the Edinburgh Festival, and Sophie at the Paris Opera.

Miss Blegen's most recent recordings include the Grammy Award-winning *La Boheme* conducted by Georg Solti, Orff's *Carmina Burana* with Michael Tilson Thomas and the Cleveland Orchestra, Mahler's *Symphony No. 4* with James Levine and the Chicago Symphony, Haydn's *Harmonienmesse* with Leonard Bernstein and the New York Philharmonic, a Lieder recital album of Richard Strauss and Hugo Wolf songs, a recording with trumpeter Gerard Schwarz of baroque music for Columbia, the Edinburgh Festival production of *Marriage of Figaro* with Barenboim conducting, Mendelssohn's *Midsummer Night's Dream* conducted by Eugene Ormandy, the *Lord Nelson Mass* and the Poulenc *Gloria* both the Bernstein and the New York Philharmonic, and Grieg's *Peer Gynt* music conducted by Eugene Ormandy.

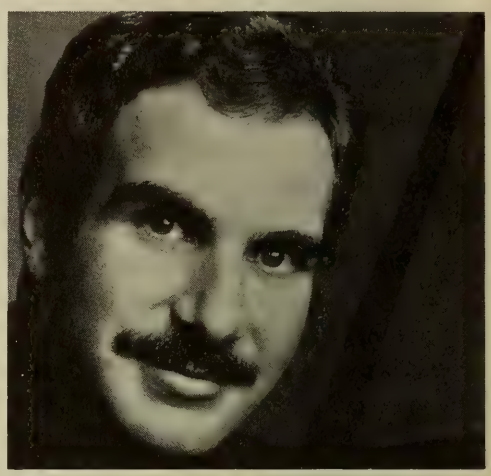
Raymond Gniewek

Raymond Gniewek studied violin with his father and later entered the Eastman School of Music in Rochester where he was a pupil of the late Andre de Riebaupierre and Joseph Knitzer. After one year, he was invited by Erich Leinsdorf, then Musical Director of the Rochester Philharmonic, to appear as soloist during the orchestra's spring tour of the United States. Following his graduation from Eastman with highest honors, Mr. Gniewek appeared as soloist with Thor Johnson at the Brevard Music Festival at Brevard, North Carolina and at the Peninsula Music Festival in Door County, Wisconsin. He assumed the position of concertmaster of the Rochester Civic Orchestra and the Eastman Rochester Symphony where he made numerous appearances as soloist in concert, on tour, and on radio. He also

appeared as soloist with the Chicago Symphony in its television series entitled *Great Music* which has been shown throughout the United States and abroad, and with the Detroit Symphony.

Returning to New York, Mr. Gniewek resumed his studies with Raphael Bronstein, and his acclaimed New York recital debut took place in the spring of 1966 in Town Hall. Following this, Mr. Gniewek appeared as soloist with the Metropolitan Opera Orchestra. Mr. Gniewek has the distinction of being the first American-born violinist to hold the position of concertmaster with the Metropolitan Opera Orchestra, a position which he has held since 1957.

Martin Katz



Martin Katz is a native of Los Angeles, where he began his piano studies at the age of five. Upon entering the University of Southern California, he elected to study the specialized field of ensemble playing rather than solo piano, and studied this specialty with its pioneer teacher, Gwendolyn Koldofsky. During his years at college, he had the unique opportunity of accompanying the master classes of such luminaries as Jascha Heifetz, Lotte Lehmann, Pierre Bernac, and Gregor Piatigorsky. After graduation, Mr. Katz fulfilled his military obligation by serving as pianist for the U.S. Army Chorus, a post he held for three years in Washington, D.C. Now a New Yorker, Mr. Katz is in constant demand as partner for some of the world's most celebrated soloists, in recitals both here and abroad. By the end of the 1978-79 season, he will have performed on five continents. In addition to Miss Blegen, Mr. Katz is heard regularly with Marilyn Horne, Renata Tebadli, Nicolai Gedda, Evelyn Lear, Thomas Stewart, Frederica von Stade, Tatiana Troyanos—to name only a few. As his concert schedule allows, Mr. Katz finds time to devote to teaching, both for singers and accompanists. He is on the faculties of Westminster Choir College and the University of Maryland, and a frequent guest at similar institutions all over the country.

Doriot Anthony Dwyer



Doriot Anthony Dwyer, Principal Flute, joined the Orchestra in 1952 as its first female principal player. She studied with her mother and with Ernest Leigl, then principal flute of the Chicago Symphony, and, later, with Georges Barrere, William Kincaid, and Joseph Mariano at the Eastman School, of which she is a graduate. Before coming to Boston, she was a

member of the Los Angeles Philharmonic and the Hollywood Bowl Orchestra, for which Bruno Walter chose her as principal flute. A frequent participant in Los Angles' famous Monday Evening Concerts, Miss Dwyer has taught at Pomona College and at the New England Conservatory and at present is an Adjunct Professor of Music at Boston University and a faculty member of the Berkshire Music Center at Tanglewood. Miss Dwyer has appeared as soloist with the Boston Symphony and other orchestras both in this country and abroad.

Jules Eskin



Jules Eskin, Principal Cello of the Boston Symphony Orchestra, came to the Orchestra from Cleveland where for three years he was principal cello of that city's orchestra. A native Philadelphian, he studied at the Curtis Institute, and his teachers have included Gregor Piatigorsky, Leonard Rose, and Janos Starker. Winner of the 1954 Naumberg Foundation Award, he made his Town Hall debut that same year. A participant for many years in the Casals and Marlboro Festivals, he is a teacher at the New England Conservatory and the Berkshire Music Center at Tanglewood. He is also a member of the Boston Symphony Chamber Players.

Gilbert Kalish



Gilbert Kalish, born in 1935, studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford, and earned an A.B. at Columbia College. He appears regularly with the Boston Symphony Chamber Players with whom he toured in Europe and throughout the United States, and has made solo appearances with the Boston Symphony Orchestra and the Buffalo Philharmonic. Well known for his work in the contemporary field, Mr. Kalish has long been the pianist for the Contemporary Chamber Ensemble and has been soloist in major twentieth century concerti by Berg, Carter, Messiaen and Stravinsky. As a soloist he has performed in the United States, Europe, Australia, and New Zealand. He recently recorded three volumes of Haydn piano sonatas and the *Concord* sonata of Charles Ives for Nonesuch. Mr. Kalish is currently the Artist-in-Residence at the State University of New York at Stony Brook, and Head of Keyboard Activities at the Berkshire Music Center at Tanglewood.

Joseph Silverstein



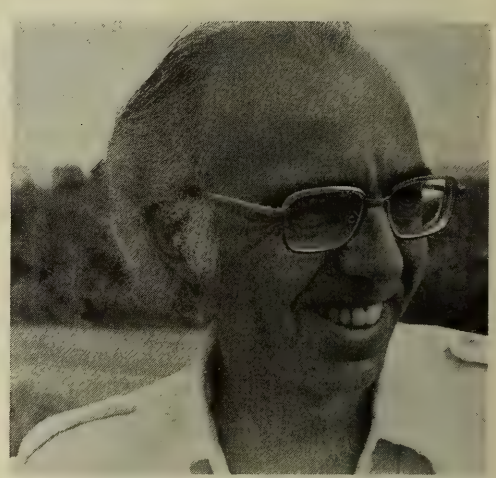
Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competion, a in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinst and music director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany, and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and recently recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Redords with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin.

Yehudi Wyner



Composer, conductor, and pianist Yehudi Wyner teaches composition and coaches vocal and chamber music at the Berkshire Music Center. Until this year he taught composition and chamber music at Yale University, where he was chairman of the composition faculty from 1969 to 1973. He performs, tours, and records regularly as a keyboard artist with the Bach Aria Group, and he has been Music Director of the New Haven Opera Theater since 1968. His composition, *Intermedio,* lyric ballet for soprano and strings, was performed last year at Tanglewood's Festival of Contemporary Music, and its recent CRI recording received a Grammy Award nomination.

Mr. Wyner conducts his own music in concerts and recordings and performs often with his wife, soprano Susan Davenny Wyner. In the past he has received commissions from the Fromm, Ford, and Koussevitzky foundations, the University of Michigan, Yale University, the National Endowment for the Arts, and this year he received a Guggenheim Fellowship.

Benjamin Luxon



Baritone Benjamin Luxon was born in Cornwall, England. He completed his studies at the Guildhall School of Music and won the School's Gold Medal. He was a prizewinner in the 1961 Munich International competition and was later engaged to broadcast lieder recitals with leading German radio stations. Mr. Luxon has been closely associated with the English Opera Group since the earliest days of his career and has traveled with them to Russia, Aix-en-provence, Flanders Festival, Sweden, and Canada. Benjamin Britten invited him to create the title role in his television opera *Owen Wingrave,* which was first broadcast throughout Great Britian and most of Western Europe in 1971.

Mr. Luxon is a regular guest performer at Royal Opera House, Covent Garden, Glyndebourne, the Promenade Concerts, the Edinburgh Festival, the Aldeburgh Festival, in Munich, Vienna, and throughout the United States. He has performed under the direction of such eminent conductors as Daniel Barenboim, Colin Davis, Andrew Davis, Erich Leinsdorf, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Sir Georg Solti. During the 1978-79 season Mr. Luxon will appear with the Boston Symphony for performances of the Fauré *Requiem,* with the Vancouver Symphony in the Britten *War Requiem,* with the Houston Symphony in *Dream of Gerontius,* and with the Dallas Symphony. In Europe he returns to Covent Garden for *Die Fledermaus,* and also appears at the Holland Opera.

Mr. Luxon is noted for his recordings of British composers such as Britten, Delius, Vaughan Williams, and Walton. One of his recent recordings, *Give Me a Ticket to Heaven,* a collection of English ballads, was chosen as Stereo Reaview's *Best of the Month* selection for December 1977. Together with the distinguished artists tenor Robert Tear and pianist André Previn, he has recorded two volumes of Victorian songs. Other recent recordings include Haydn's opera *Orlando Paladino,* Walton's *Belshazzar's Feast* and *Coronation Te Deum,* and Beethoven's Symphony No. 9 with the London Philharmonic and Haitink.

Mr. Luxon has appeared in starring roles in stage performances of operas from Glyndebourne and Covent Garden, in a *Victorian Evening* with Robert Tear, and has been host of his own television series based on folk music, culture, and history of his native West England.

Vladimir Ashkenazy



Born in Russia in 1927, pianist Vladimir Ashkenazy began his musical studies at the age of six, and two years later entered the Central Music School in Moscow, where he studied with Anaida Sumbatian for ten years. In 1956 he won First Prize in the prestigious Queen Elisabeth Competition in Brussels, having been unanimously selected for the honor by a distinguished international panel which included Arthur Rubinstein, Emil Gilels, and Robert Casadesus.

Following this triumph, the demand for his performances grew to include tours of Belgium, Germany, and Holland, followed by his first North American tour in 1958, which included Mr. Ashkenazy's Carnegie Hall debut. In 1962 he participated in the Second Tchaikovsky Competition, in which he became joint First Prize Winner.

In addition to his numerous concerts around the world, Mr. Ashkenazy also maintains a heavy recording schedule with London and RCA records. Among the recordings to his credit are the complete Beethoven Piano Concerti, recorded with the Chicago Symphony under the direction of Sir Georg Solti.

When not touring the international concert circuit, Mr. Ashkenazy resides in Reykjavik, Iceland, with his wife and four children.

Mark Zeltser



Mark Zeltser was born in Kishinev, Moldavia, a republic in the southwestern part of the Soviet Union. He began his piano studies at the age of seven with his mother, who was Professor of Music at the Kishinev Conservatory. When he was eight years old, he gave his first public recital, and at nine appeared as soloist with the Kishinev Philharmonic Orchestra. When Mr. Zeltser was 15, the renowned pianist and pedagogue Jacob Flier heard him and arranged for the young pianist to study with him at the Moscow Conservatory. While a student at the Conservatory, he won several major competitions, among then the National Competition in Moscow, the Marguerite Long-Jacques Thibaud in Paris and the Busoni in Italy. He completed his post-graduate work at the Conservatory in 1971, and subsequently concertized throughout the Soviet Union, playing with orchestra and in recital in every major city.

In June, 1976, Mr. Zeltser and his family emigrated from the Soviet Union and went to Italy to await permission to immigrate to the United States. Since then he has played and won great public and critical acclaim in Italy, South Africa, and Great Britain. Among Mr. Zeltser's appearances during his first season in the United States are his debut with the New York Philharmonic under Erich Leinsdorf, and recitals at the Kennedy Center in Washington, D.C. and at Lincoln Center in New York.

TANGLEWOOD FESTIVAL CHORUS
John Oliver, Conductor



With conductor John Oliver's appointment as Director of Vocal and Choral Activities at the Berkshire Music Center, the Tanglewood Festival Chorus was formed in the spring of 1970 primarily for Tanglewood performances, but by the 1972-73 season it had begun to play a major role in the Boston winter season as well. The Chorus performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Colin Davis, and with Leonard Bernstein, Mstislav Rostropovich, Eugene Ormandy, Gunther Schuller, Klaus Tennstedt, and Arthur Fiedler, among others.

Under conductor John Oliver's direction, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public alike as one of the great orchestra choruses in the world. It is called upon to perform four or five major programs a year in Boston, appears regularly with the Orchestra in New York City, and has made a number of recordings with the Boston Symphony for Deutsche Grammophon and New World Records, as well as continuing to be featured in many Tanglewood programs. For its first appearance on records, in Berlioz *Damnation de Faust,* John Oliver and Seiji Ozawa were nominated for a Grammy Award for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus regularly includes performances of a cappella repertoire under John Oliver in its busy schedule. Requiring a very different kind of discipline from that necessary for performances with orchestra, and therefore rarely attempted by orchestra choruses, a cappella programs ranging from the baroque to the contemporary are given yearly at Tanglewood with great success. In the spring of 1977, John Oliver and the Tanglewood Festival Chorus were given the unprecedented invitation to record a program of a cappella 20th Century American Choral Music for Deutsche Grammophon. To be released in the fall of 1978, the recording features works of Charles Ives, Elliott Carter, Aaron Copland, and Jacob Druckman's 1963 work *Antiphonies,* which was given its world premiere by the Chorus and John Oliver at Tanglewood in 1976.

Additional recordings with the Boston Symphony Orchestra include Ravel *Daphnis et Chloe* (complete) with Seiji Ozawa, Ives Fourth Symphony with Seiji

Ozawa, Liszt *Faust Symphony* with Leonard Bernstein, all for Deutsche Grammophon, and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa for New World Records.

John Oliver is also conductor of the MIT Choral Society, where he serves on the faculty as Instructor of Music, and conductor of the John Oliver Chorale with which he has recorded Donald Martino's *Seven Pious Pieces* for New World Records.

Sopranos

Margaret Aquino
Cynthia Armstrong
Jayne-Ellen Bush
Susan Chapman
Donna J. Claflin
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Amy Fagans
Yvonne Frazier
Marilyn L. Haskel
Anne E. Hoffman
Alice Honner
Beth Howard
Paula Jean Jacobson
Jill Jennings
Frances V. Kadinoff
Carole Stevenson Kane
Ann K. Kilmartin
Barbara A. Levy
Margo Lukens
Virginia Lambert Mason
Mary A. McDermott
Elizabeth Moyer
Diana Noyes
Joan T. Pease
Nancy L. Peterson
Gail Ransom
Rhonda E. Rivers
Judith L. Rubenstein
Joan Pernice Sherman
Jane Stein
Janet Wade
Pamela Wolfe

Altos

Elizabeth Baldwin
Mary Bennett
Mim Blackman
Bette Carey
Yvonne Chen
Elizabeth Clark
Betsy Colt
Mary Crowe
Catherine Diamond
Ann Ellsworth
Dorrie A. Freedman
Mary Westbrook-Geha
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Beth Holmgren
Leah Jansizian
Marjorie Davida Katz
Dorothy Love
Sharron J. Lovins
Laurie Stewart Otten
Nina Saltus
Janet E. Shapiro
Ann Smith
Lynne Stanton
Nancy Stevenson
FLorence A. St. George
Elizabeth S. Tatlock
Kathryn L. Tighe
Normandy A. Waddell

Tenors

Antone Aquino
Lawrence Baker
Sewell Bowers Jr.
Mitchell brauner
Albert R. Demers
Paul Foster
Robert Greer
Dean Hanson
Wayne S. Henderson
James Hepp
Richard P. Howell
Kent Kornmeyer
Peter Edwon Krasinski
Gregg A. Lange
Henry L. Lussier Jr.
John V. MacInnis
David E. Meharry
E. Frank Murphy
Alfred Newcomb
Dennis P. O'Brien
Dwight Porter
William Rogers
Ronald L. Rouse
Paul Scharf
Robert W. Schlundt
John H. Smith
Jerry Stringham

Basses

Peter Anderson
John Breen
Neil Clark
Charles A. Dinarello
John W. Ehrlich
Nathan W. Ferguson
Bill Good
John Henry
Carl D. Howe
John Knowles
Daniel J. Kostreva
Paul F. Levy
Jeff Lyons
Henry Magno Jr.
Gary F. Marcet
Frank G. Mihovan
John Parker Murdock
Jules Rosenberg
Peter Rothstein
Andrew Roudenko
Vladimir Roudenko
Robert Schaffel
Frank R. Sherman
Douglas Strickler
Rocky G. Tuan
Peter J. Wender
Pieter Conrad White
Robert T. Whitman
Howard J. Wilcox

SCHUBERT AT TANGLEWOOD

Friday, 14 July at 7
(Weekend Prelude)

JOSEPH SILVERSTEIN, violin
EMANUEL BOROK, violin
MAX HOBART, violin
BURTON FINE, viola
JULES ESKIN, cello

ALL SCHUBERT PROGRAM

Five Minuets with six Trios, D. 89

Rondo in A for violin and strings, D. 438

Five German Dances with seven Trios, D. 90

Friday, 14 July at 9

BOSTON SYMPHONY ORCHESTRA
PINCHAS ZUKERMAN conducting
PINCHAS ZUKERMAN, violin
JOSEPH SILVERSTEIN, violin

VIVALDI

Violin Concerto in E flat, Opus 8, No. 5, *La tempesta di mare*

Violin Concerto in E, P. 244

Concerto in A minor for two violins, Opus 3, No. 8

SCHUBERT

Polonaise in B flat for violin and strings, D. 580

Symphony No. 2 in B flat, D. 125

Friday, 21 July at 7
(Weekend Prelude)

MALCOLM FRAGER, piano

ALL SCHUBERT PROGRAM

March in E, D. 606

Sonata in A minor, D. 537

Scherzo in B flat, D. 593

Three Pieces, D. 946

Friday, 28 July at 7
(Weekend Prelude)

CHRISTOPH ESCHENBACH, piano

SCHUBERT

Piano Sonata in B flat, D. 960

Friday, 4 August at 7
(Weekend Prelude)

BENITA VALENTE, soprano
CYNTHIA RAIM, piano
HAROLD WRIGHT, clarinet

SCHUBERT

Songs including *Der Hirt auf dem Felsen*

Friday, 11 August at 7
(Weekend Prelude)

GILBERT KALISH, piano
YEHUDI WYNER, piano

SCHUBERT

Piano Music for Four Hands

Friday, 18 August at 7
(Weekend Prelude)

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER conducting

ALL SCHUBERT PROGRAM

Mirjam's Siegesgesang

Gott in der Natur

Ständchen

Der 23. Psalm

Nachthelle

Thursday, 24 August at 8:30

ROBERT TEAR, tenor
JOHN SHIRLEY-QUIRK, baritone
MARTIN ISEPP, piano

Program to include:

SCHUBERT

Der Schwanengesang, D. 957

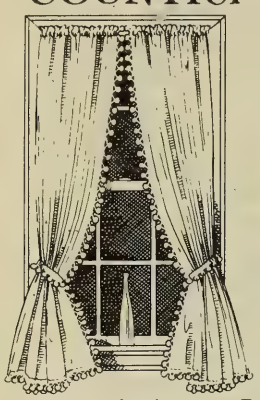
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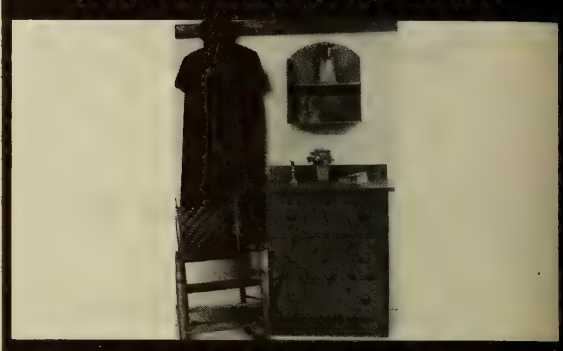
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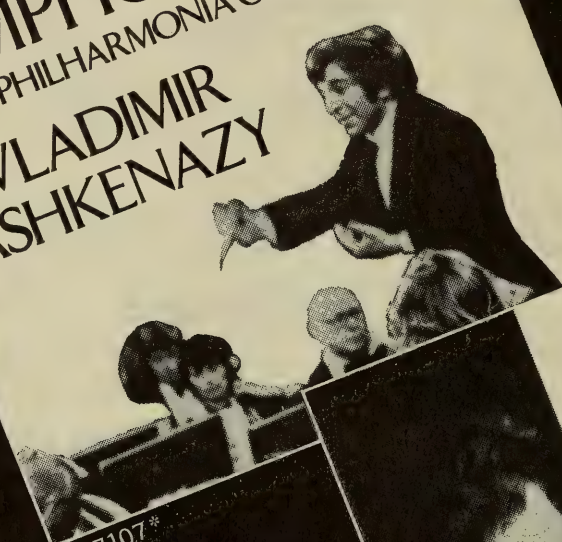
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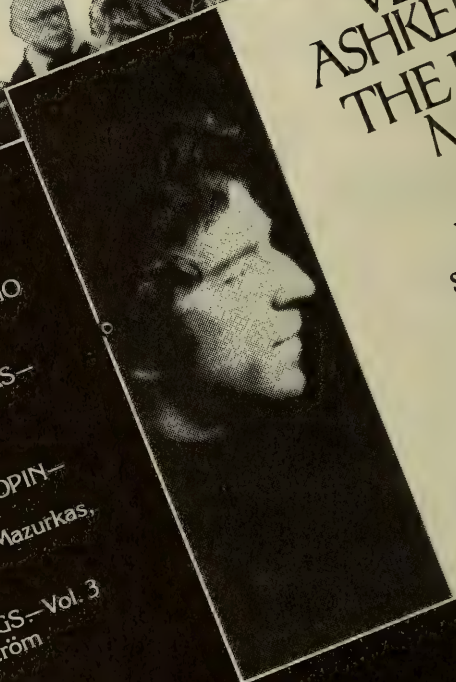
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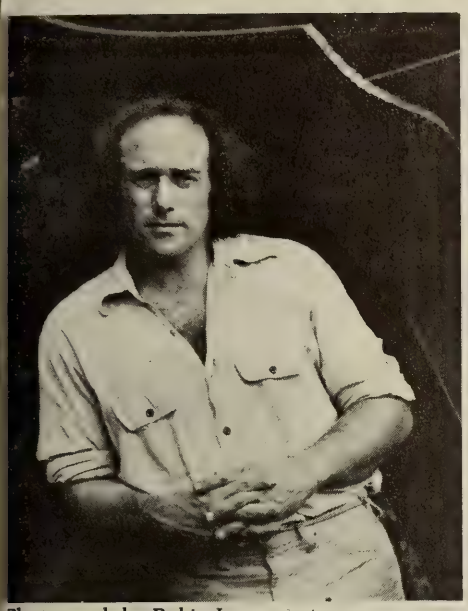
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Photograph by Robin James

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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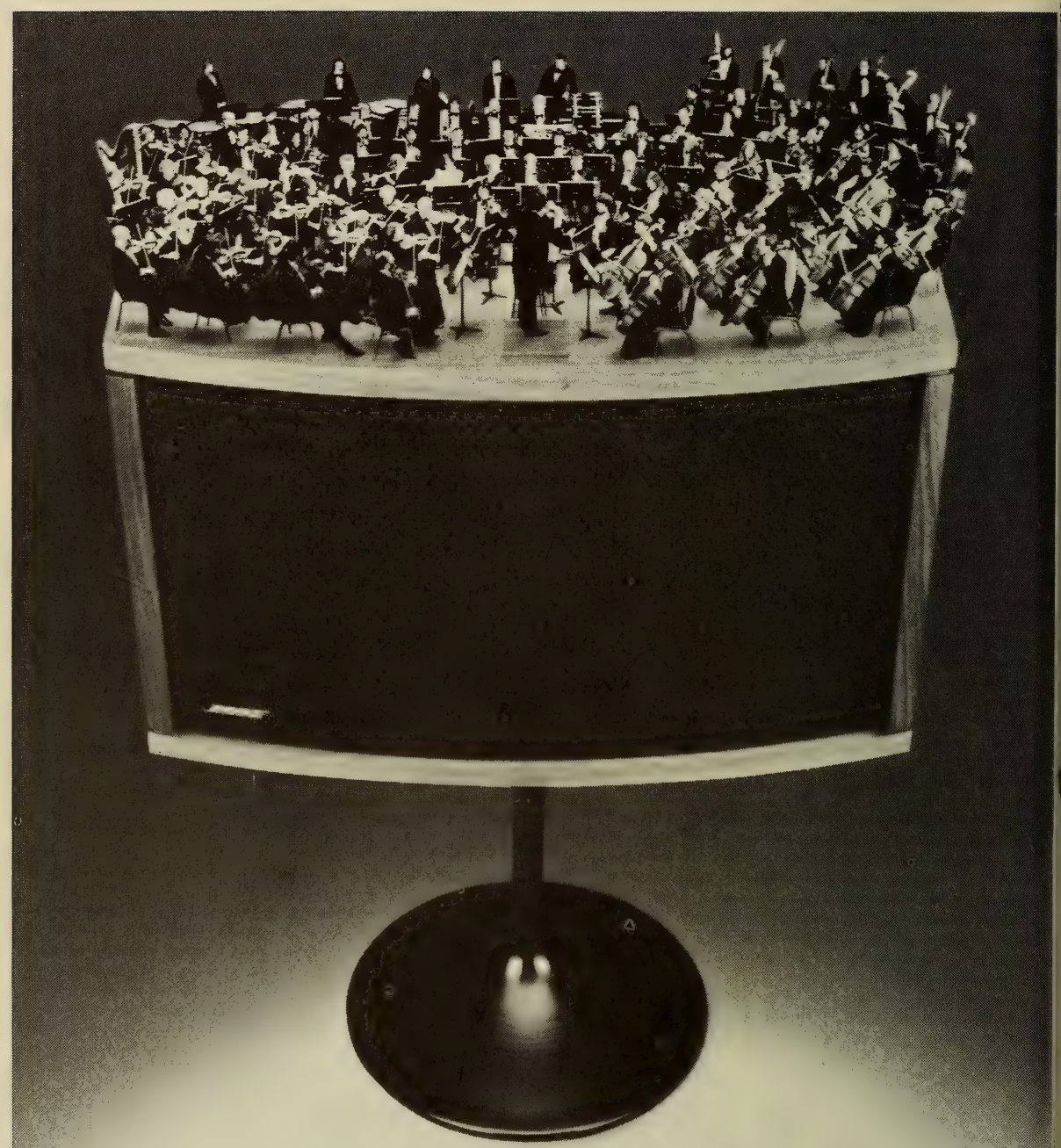
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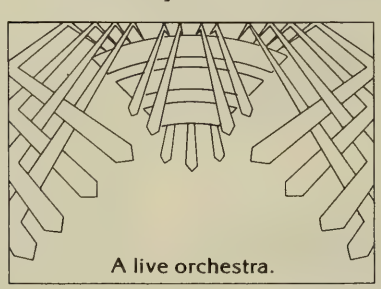
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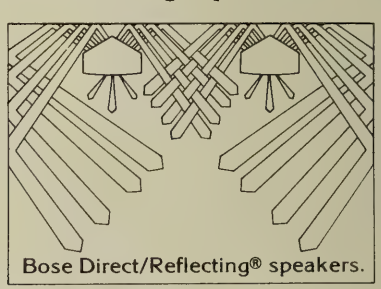


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TANGLEWOOD

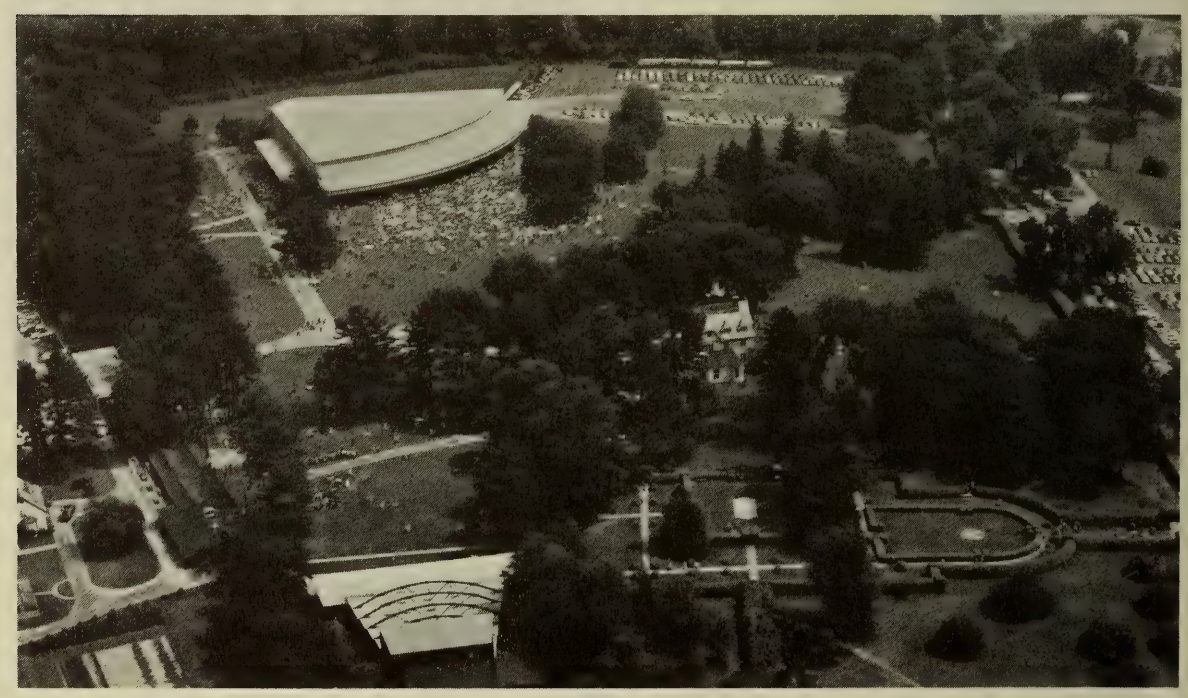
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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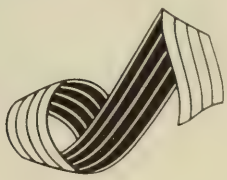
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eugene fodor, violinist
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july 23
florence quivar, mezzo-soprano

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july 15 and 16
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michael uthoff, artistic director

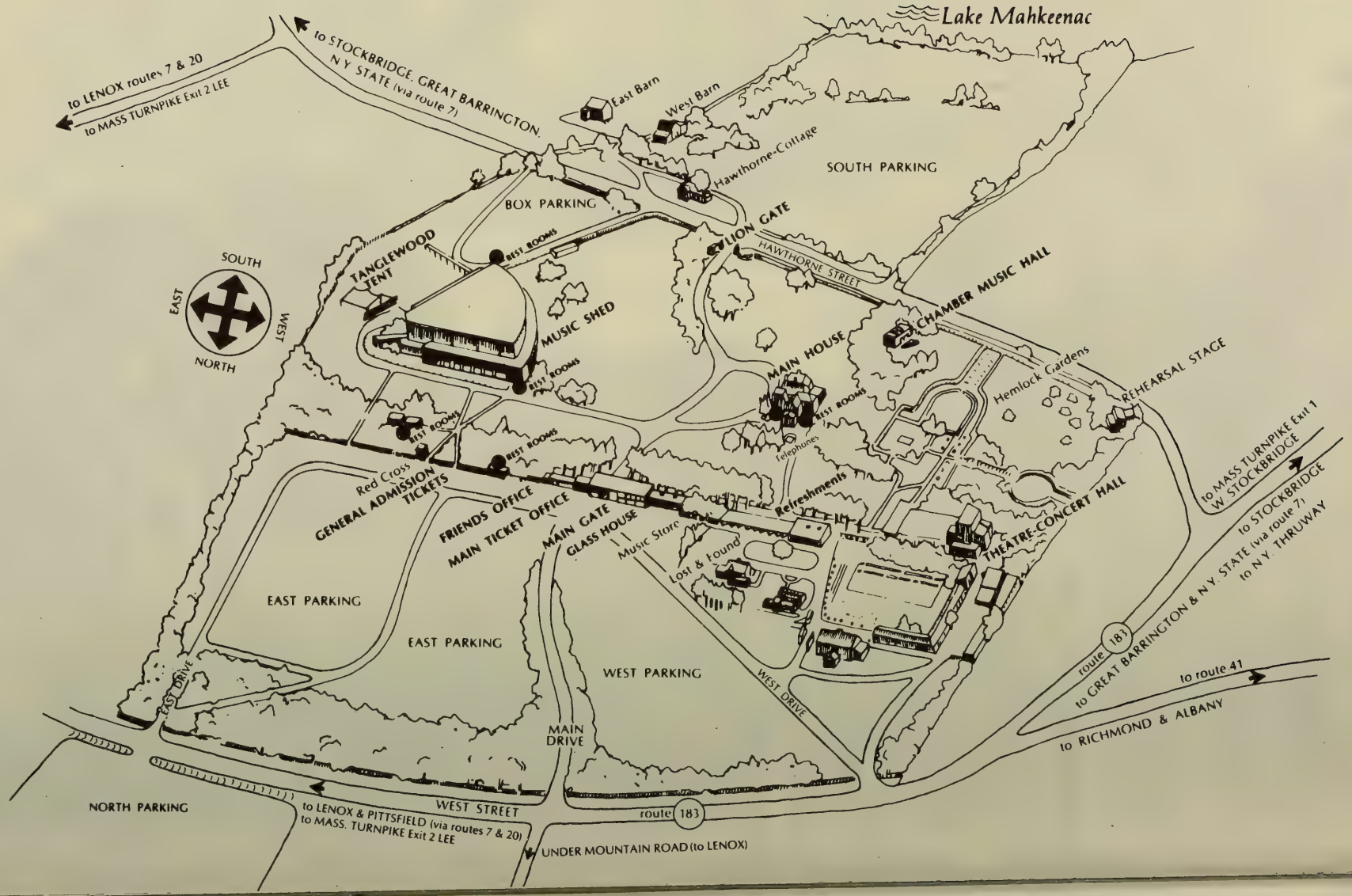
theatre
june 29 and 30, july 1 and 3
west side story
based on a conception of
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music by **leonard bernstein**
book by **arthur laurents**
lyrics by **stephen sondheim**
entire original production directed and
choreographed by **jerome robbins**
july 12, 13, 15, 19, 20, 21 and 22
trouble in tahiti/ songs by bernstein
music by leonard bernstein
lyrics by bernstein, comden and green,
lerner, schwartz, sondheim and wilbur

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woody herman
and the young thundering herd
buddy de franco quartet
july 9
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Map of Tanglewood



FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones, and rest rooms, is printed on the facing page of this program. During performances the rest rooms at the rear of the Shed are closed.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10:30 are open to the public. The charge for admission is $3.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1940.) The office is open from 10 a.m. to 6 p.m. daily, and until intermission on concert days. Please note that children regardless of age pay full admission.

The taking of photographs during musical performances is not allowed.

The use of recording equipment at Tanglewood is not allowed at any time.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found Office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by Ogden Foods Inc.

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, film, etc. are obtainable.
The store remains open for half an hour after the end of each concert in the Shed. The store is managed by Van Curler Music Company of Albany, New York.

Limited parking facilities are available for invalids and physically handicapped persons. Please consult the parking attendant.

First aid is available at the first aid station situated near the Main Gate. In case of emergency, please see the nearest usher.

Rest rooms are located throughout the grounds. Please note, however, that all rest rooms located in the Shed are closed during the concerts.

Physicians and others expecting urgent calls are asked to leave their names and seat numbers with the Guide at the Main Gate booth.

T-shirts and posters. The Boston Symphony makes a wide variety of special T-shirts, posters, and kites, among other products. These are on sale at the Glass House, situated next to the Main Gate. The Glass House is open from one hour before to one hour after concerts. All proceeds help to sustain the Boston Symphony concerts at Tanglewood and the Berkshire Music Center.

No smoking, eating, or drinking in the Tanglewood Shed please. Your cooperation is appreciated.

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T3P

Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five season, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa pursues an active international career and is a regular and favorite guest conductor with the Berlin Philharmonic, the Orchestre de Paris, and at the Salzburg Festival each year. He has conducted at Covent Garden, and returns to Japan annually to conduct the New Japan Philharmonic and other orchestras. The newest items on his large and growing discography with the Boston Symphony, are Bartók's *Miraculous Mandarin* Suite, and *Music for Strings, Percussion, and Celeste,* Mahler's Symphony No. 1, and Tchaikovsky's Symphony No. 5 (all on Deutsche Grammophon), and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* (New World Records).



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Madeline Foley, *chamber music*
*Gerald Gelbloom *violin*
*Max Hobart, *chamber music*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
William Kroll, *chamber music*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Parnas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*
Paul Gay, *trombone*

brass (cont.)
*Gordon Hallberg, *trombone/tuba*
*Charles Kavalovski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Edith Stearns
Fredrik Wanger

organ
George Faxon
Jack Fisher
Max Miller

harpsichord
Mark Kroll
Joseph Payne

voice
Eunice Alberts, *contralto*
Germaine Arosa, *diction*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
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Warren Wilson, *opera*
Thomas Dunn, *chorus*
Endel Kalam, *orchestra*
*Joseph Silverstein, *orchestra*
*Roger Voisin, *orchestra*
Paul Gay, *wind ensemble*

boston symphony orchestra woodwind quintet in residence
*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavalovski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
*Rolf Smedvig, *trumpet*
*David Ohanian, *French horn*
*Norman Bolter, *trombone*
Samuel Pilafian, *tuba*

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Tanglewood

CARLOS BONELL, guitar
EUGENIA ZUKERMAN, flute
PINCHAS ZUKERMAN, violin and viola

Thursday, 13 July at 8:30

GIULIANI — Grand Sonata for flute, viola, and guitar, Opus 85
- Allegro maestoso
- Andante molto sostenuto
- Scherzo
- Allegretto espressivo

PAGANINI — Cantabile for violin and guitar

MOLINO — Trio for flute, viola, and guitar, Opus 45
- Allegro
- Romance
- Rondo

INTERMISSION

DEVIENNE — Duo in C minor for flute and viola
- Allegro molto con espressione
- Rondo

TÁRREGA — Gran Jota for guitar

ALBÉNIZ — Leyenda for guitar

KREUTZER — Trio for flute, viola, and guitar, Opus 16
- Allegro risoluto
- Adagio
- Alla Polacca

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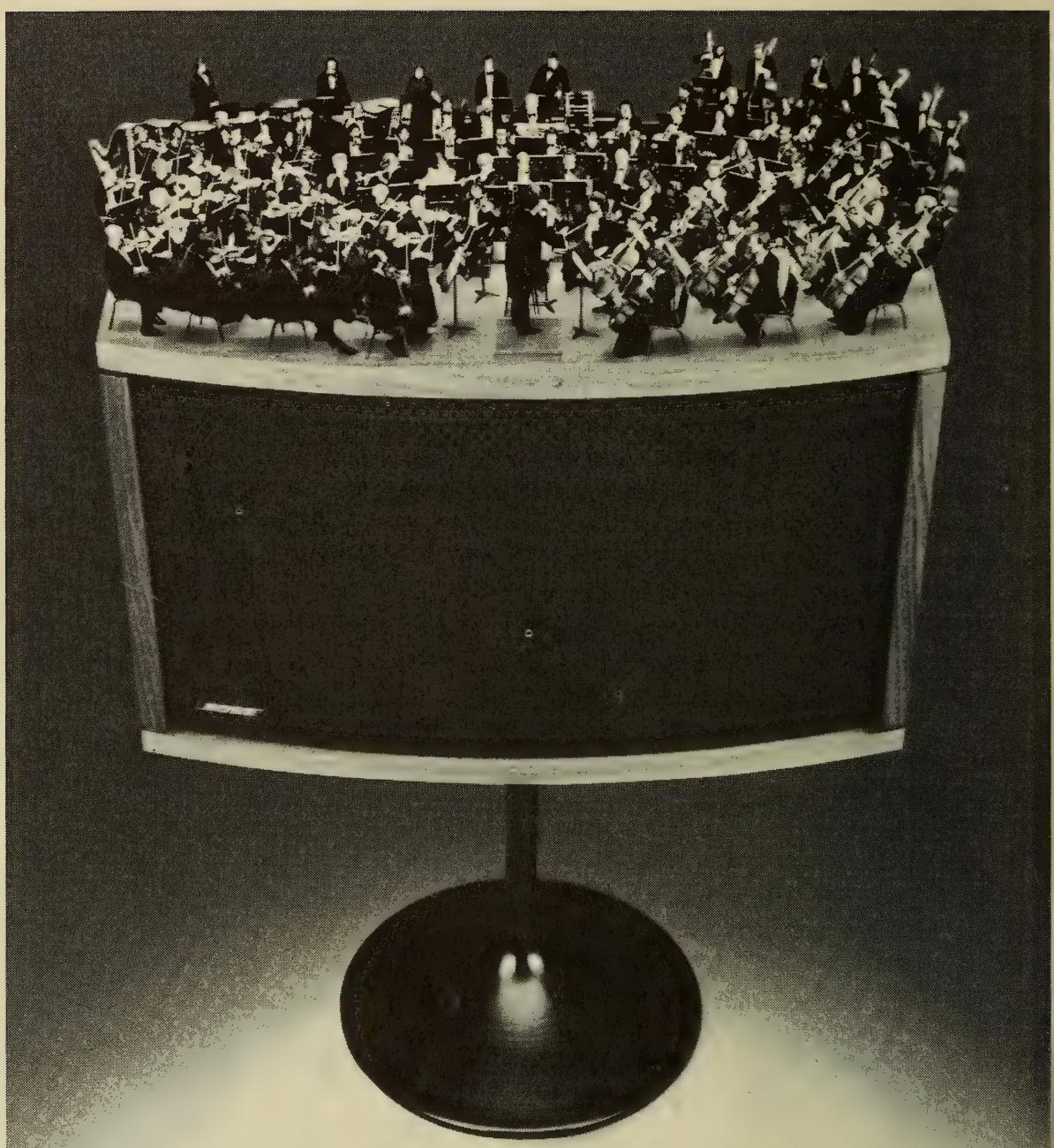
Mauro Giuliani, born in Bologna about 1780, had but one real rival among the guitar virtuosi of his time, and that was his slightly older Catalan contemporary, Fernando Sor. Giuliani played all three instruments for which his Sonata, Opus 85, is scored, though from an early age he concentrated on the guitar. He was especially active in Vienna, where he was on friendly terms with Haydn, Hummel, Beethoven, Moscheles, and Diabelli. He was in the orchestra for the premieres of Beethoven's *Wellington's Victory* and Seventh Symphony, though we don't know what instrument he played, and he was soloist at the first concert at which a piece of Schubert's was publicly performed (February 1818, and the work was the Italian Overture in D). He was the subject of one of the first fan magazines, a publication called *The Giulianiad,* which appeared in London beginning January 1833. He was renowned for his ability to make the guitar sing. In spite of his fame, at a certain point we lose track of Giuliani, and we know only that he must have died some time after 1836.

Niccolò Paganini, born in Genoa in 1782, is legendary as a violinist. The first instrument he played was, however, the mandolin, which he learned from his father, and he was giving public concerts on it at eight. Later he took up the guitar as well as the violin, and from 1801 until 1804, the guitar was his principal instrument. Dubourg, in his history of the violin, refers to Paganini's "transparent passion for the guitar, or rather for a certain fair Tuscan lady, who incited him to the study of that feebler instrument, of which she herself was a votary. Applying his acute powers to the extension of its resources, he soon made the guitar an object of astonishment to his fair friend." He wrote a fair number of sonatas and other duets for violin and guitar, most of them for performance with his pupil Camillo Sivori, himself playing the guitar part. Guitar and mandolin were his consolation in those long periods of ill health when he was too weak to hold a violin. He died at Nice in 1840.

Francesco Molino was born in Florence in 1775, studied with the eminent violinist and composer Gaetano Pugnani, and served as Music Director of the Turin Opera. His name appears in the literature most frequently as Don François Molino, reflecting his successes in Paris but even more his long residence in Spain, where he became an officer in the army. The title pages of his publications identify him as Court Composer to the King of Sardinia. He died in Paris in 1847. The Trio, Opus 45, is his second for the combination of flute, viola, and guitar.

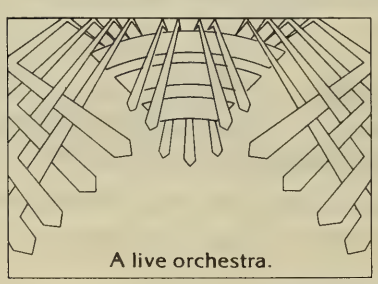
François Devienne was born in Joinville in 1759. He was a flutist and bassoonist, much interested in the mechanical advancement of wind instruments, and the author of a highly-regarded flute method. He died in the lunatic asylum at Charenton in 1803, the year that institution acquired its most famous resident, Donatien Alphonse François, Marquis de Sade.

Francisco Tárrega, born at Villareal in 1852, was a distinguished performer on the guitar as well as a prolific composer and transcriber for that instrument. He succumbed to apoplexy in Barcelona in 1909.

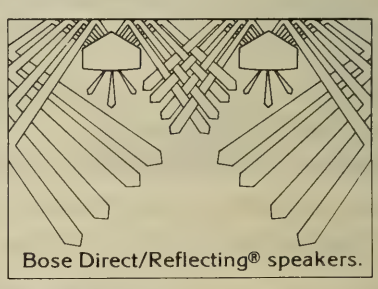


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Isaac Albéniz was born in Camprodón, Spain, in 1860. As a thirteen-year old, he stowed away on a ship bound for Puerto Rico and for some time thereafter he supported himself as a pianist in Cuba and the United States. At fifteen, however, he returned to Spain and began a quest for systematic training that took him eventually to Gevaert in Brussels, Jadassohn and Reinecke in Leipzig, and Liszt in Budapest. He wrote several operas, but he is best known for his splendid cycle of piano tone-poems, *Iberia*. Guitarists have often borrowed his flavorful piano pieces, of which *Leyenda* is one.

About Joseph Kreutzer we know next to nothing, really only that he was German and that his compositions for guitar are frequently mentioned in periodicals of the 1820s. Marsal Domingo Prat says in his *Diccionario de Guitarristas* that he was brother to Rodolphe Kreutzer, the famous violinist, but that is almost certainly invention, like much else in what Philip J. Bone in his *Guitar and Mandolin* calls "[this] voluminous but unreliable tome." (It is just possible that Joseph was kin to the opera composer Konradin Kreutzer, who, unlike Rodolphe, at least was German.) The manuscript of Kreutzer's Trio, Opus 16, is in the collection of the International League of Guitarists in Munich and bears the date 1842.

—M.S.

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Harry Dickson
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Sheldon Rotenberg
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* Amnon Levy
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Fahnestock chair
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Jerome Patterson
* Robert Ripley
Luis Leguia
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* Jonathan Miller
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Lois Schaefer

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Wayne Rapier
Alfred Genovese

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Laurence Thorstenberg

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Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
Roger Louis Voisin chair
Andre Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

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1978 Tanglewood

Weekend Prelude

JOSEPH SILVERSTEIN, violin
EMANUEL BOROK, violin
MAX HOBART, violin
BURTON FINE, viola
JULES ESKIN, cello

Friday, 14 July at 7

SCHUBERT Five Minuets with six Trios, D. 89
JOSEPH SILVERSTEIN
MAX HOBART
BURTON FINE
JULES ESKIN

SCHUBERT Rondo in A for violin and strings, D 438
JOSEPH SILVERSTEIN
EMANUEL BOROK
MAX HOBART
BURTON FINE
JULES ESKIN

SCHUBERT Five German Dances with seven Trios, D. 90
JOSEPH SILVERSTEIN
MAX HOBART
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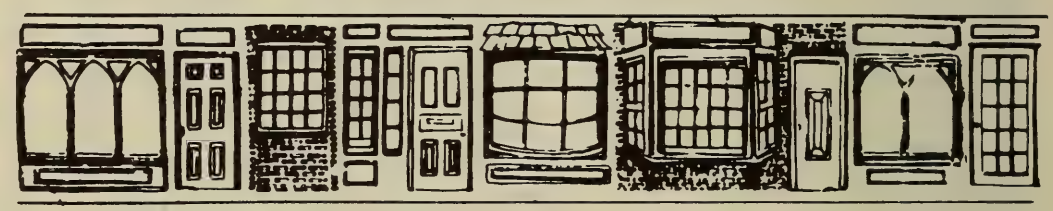
Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux*, songs like *Gretchen am Spinnrade* and *Der Erlkönig*, the *Ave Maria* and *Die Forelle*, *An die Musik* and the most famous of the Serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking-tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a café-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends*, edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions came about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of understanding and of love, because

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in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser: "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to yourself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir — from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year — was not written without sketches and erasures, without intense concentration and Sitzfleisch.

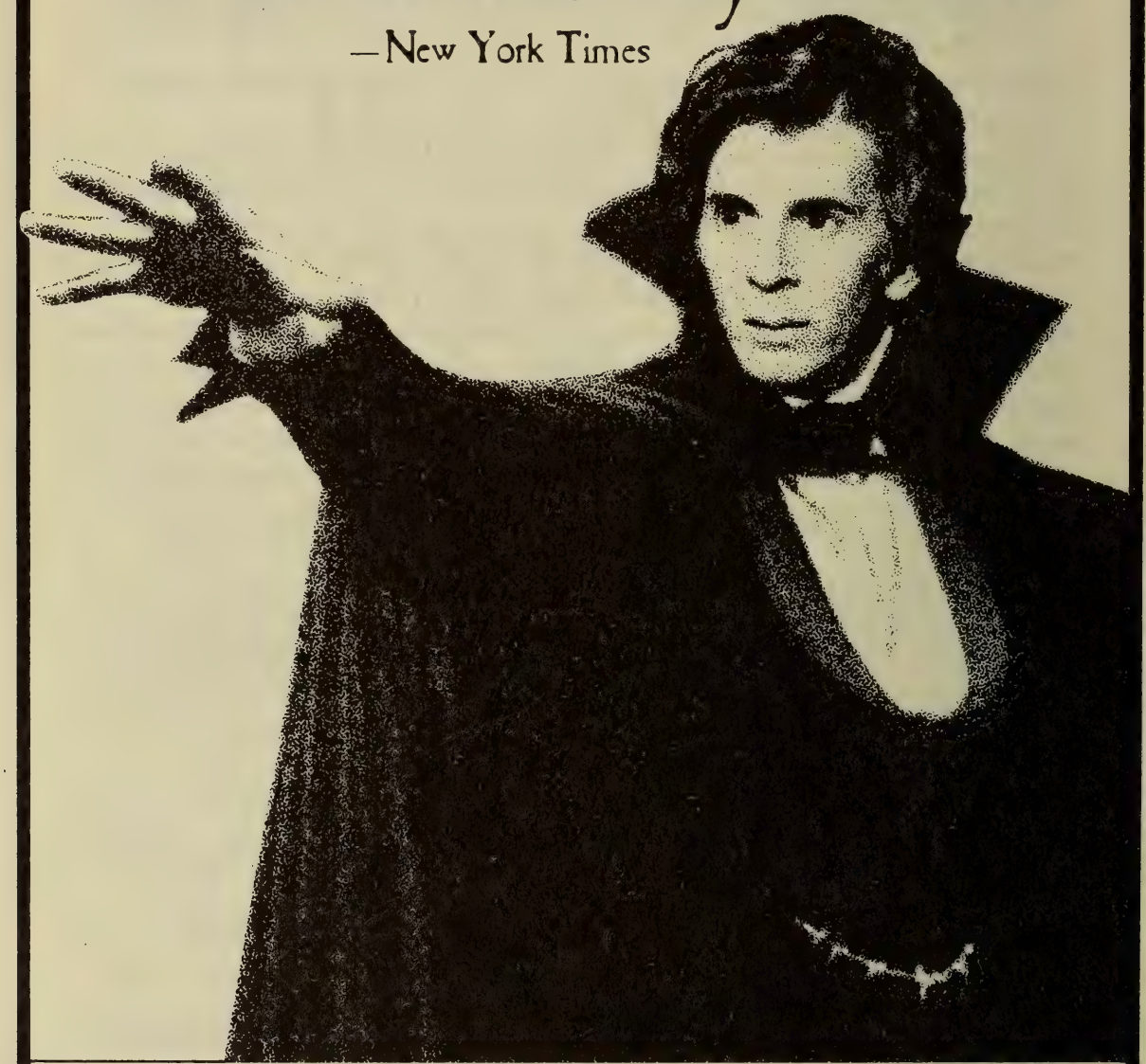
We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one

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of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were at once made for a repeat.

Schubert's friends danced many a mile to his waltzes, minuets, landler, German dances, écossaises, and so on. "He never dances," we learn from his friend Leopold von Sonnleithner, "but was always ready to sit down at the piano, where for hours he improvised the most beautiful waltzes. Those he liked he repeated, in order to remember them and write them out afterwards." Many dozens of such dances survive, most of them for piano, but here we have a couple of sets for string ensemble. The Five Minuets with six Trios, D. 89, are dated 19 November 1813. The arithmetic works this way: the odd-numbered minuets have two trios each, the others have none. The five German Dances with seven Trios, D. 90, bear the same date and presumably are souvenirs of the same punch- and smoke-filled evening. The sequence here is dance with two trios, dance with two trios, dance and trio, dance, dance with two trios, coda.

The Rondo, D. 438, and the Polonaise on tonight's Symphony program are Schubert's only pieces for solo instrument with orchestral accompaniment, and both are modest in scale and posture. (The first edition of the Rondo—this came out in 1897 as part of the "complete" works of Schubert—gives the accompaniment as being for string quartet, and that is the version played at this concert.) The work, in which a slow introduction precedes the rondo proper, is dated June 1816.

—Michael Steinberg

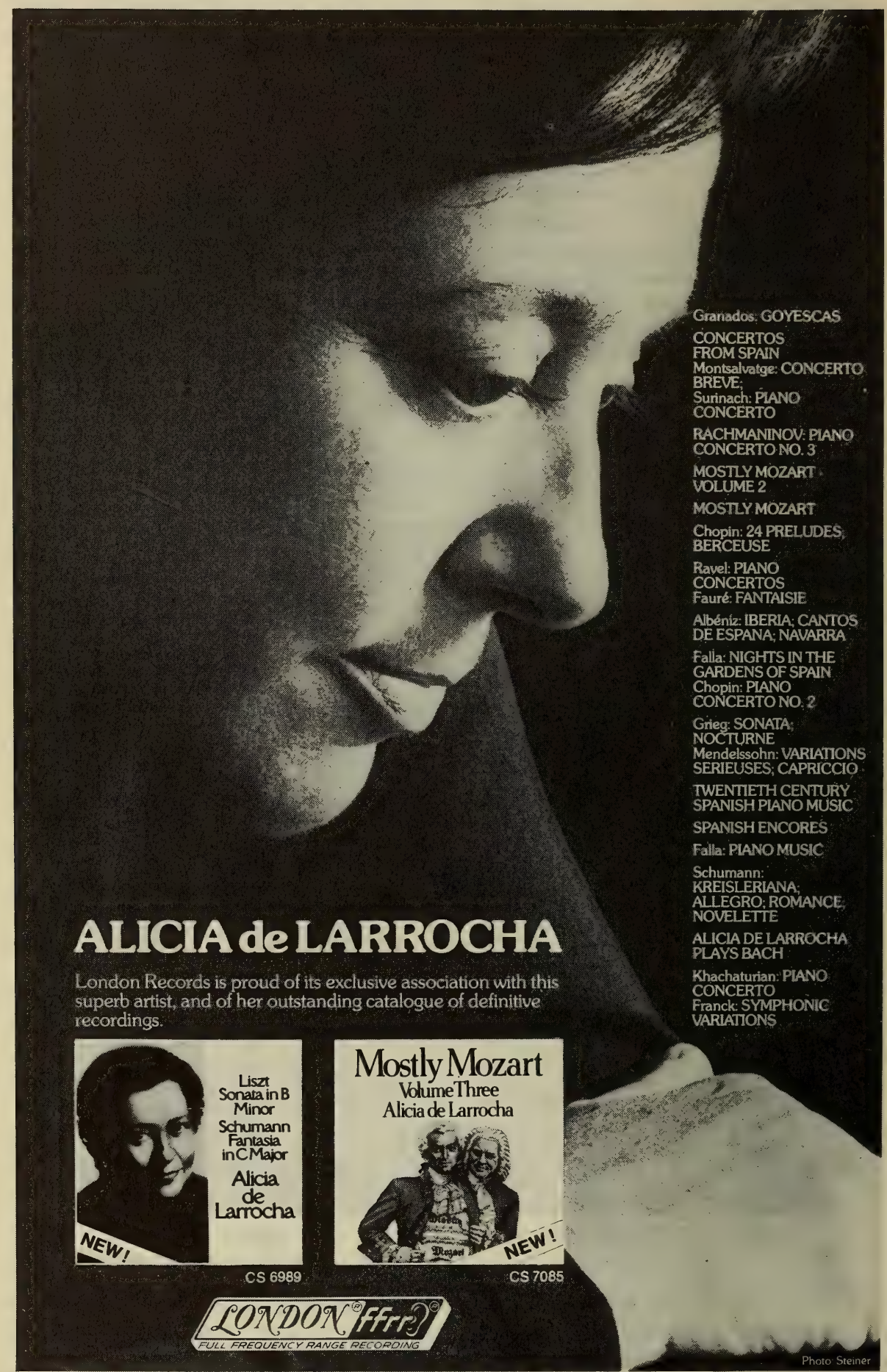
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VIVALDI — Violin Concerto in E flat, *La tempesta di mare,* Opus 8, no. 5
Presto
Largo
Presto

PINCHAS ZUKERMAN

VIVALDI — Violin Concerto in E, P. 244
[Allegro moderato]
Largo
Allegro

JOSEPH SILVERSTEIN

VIVALDI — Concerto in A minor for two violins, Opus 3, no. 8
Allegro
Larghetto e spiritoso
Allegro

PINCHAS ZUKERMAN
JOSEPH SILVERSTEIN

INTERMISSION

SCHUBERT — Polonaise in B flat for violin and strings, D. 580

PINCHAS ZUKERMAN

SCHUBERT — Symphony No. 2 in B flat, D. 125
Largo—Allegro vivace
Andante
Allegro vivace
Presto

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Antonio Vivaldi

Violin Concerto in E flat, *La tempesta di mare*, Opus 8, no. 5, P. 415 (F. I, 26)
Violin Concerto in E, P. 244 (F. I, 7)
Concerto in A minor for two violins, Opus 3, no. 8, P. 2 (F. I, 177)

Antonio Lucio Vivaldi was born in Venice on 4 March 1678 and died in Vienna on 26 or 27 July 1741 (only the date of his burial—28 July—is known). The twelve concerti of Opus 8 were published about 1725, those of Opus 3 in 1712; nothing more specific is known about dates or other circumstances of the composition or early performances of these works. The identifying P and F numbers refer respectively to the catalogues of Marc Pincherle and Antonio Fanna. All three concerti are scored for solo violin(s) with strings and figured bass. Jerome Rosen plays the harpsichord.

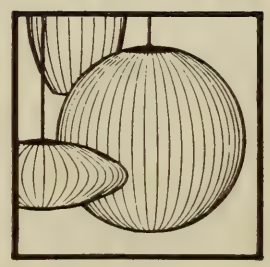
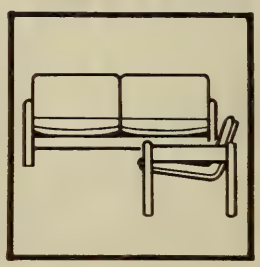
In his lifetime, Vivaldi enjoyed renown as a composer of instrumental and sacred music as well as of opera, as a violin virtuoso, and as a bit of a character. One hundred years after his obscure death—forty years ago it wasn't even known that he had died in Vienna—he was forgotten. In the mid-nineteenth century, scholars began to rediscover him, but only in the course of expanding Bach research, for the German master had transcribed several works by his older Italian contemporary, one of them the Double Concerto heard tonight. A couple of his pieces found their way into the repertory, though in blown-up arrangements.* At the 200th anniversary of his death, scholars had some fair idea of who he was, but he was still not much of a name to the general public. In the late 1940s, the American violinist Louis Kaufman aroused interest by playing *The Four Seasons* on a CBS broadcast, but it was really with the arrival of the longplaying record that Vivaldi came into his own once more. Or at least in part: an occasional performance of the Gloria aside, the vocal music is as neglected as ever.

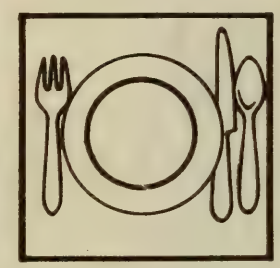
The concertos, of which there are over five hundred, are, to be sure, everywhere. Many of them were written for the Ospedale della Pietà, a Venetian orphanage for girls with which Vivaldi was associated from about 1704 until 1740, and which, like three similar establishments, I Mendicanti, Gli Incurabili, and L'Ospedaletto, was famous for its musical performances. Venice, as a seaport, the principal port of entry for trade with the Orient, as a place whose location put it always in the forefront of conflict with the Turks, was a city in which the care of orphans, foundlings, and unwanted illegitimate children was an important subindustry.

Before joining the Pietà as music-master, Vivaldi had studied violin with his father, a musician at St. Mark's Cathedral, and had become a priest. Congenital angina pectoris, however, made it impossible for him to celebrate mass. His fame as a composer grew: his operas were in demand, his music was published in Amsterdam, the commission for the famous Gloria came from Louis XIV. He traveled to important musical centers like

*Serge Koussevitzky was fond of such an arrangement—actually one of the more modest of the genre—by Alexander Siloti of the Concerto in D minor, Opus 3, no. 11, and the recording he made of it was for years virtually the only to be had of anything by Vivaldi.

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Dresden, for whose orchestra he wrote a series of inventive concertos. Over the years, though, his relations with the Pietà eroded, and in 1740 he elected to leave. We know nothing about that last journey, where he went first, what plans or hopes he entertained. Europe was torn by the War of the Austrian Succession. His name appears in the Pietà account-books for the last time on 29 August 1740, and we next encounter Vivaldi in the burial register for St. Stephen's parish, Vienna, 28 July 1741. He died, according to the coroner's report, of an internal inflammation.

The collection of concertos published about 1725 as Opus 8 is entitled *Il Cimento dell'Armonia e dell'Invenzione* or *The Contest of Harmony and Invention,* and it is dedicated to the Bohemian Count Morzin who would soon become one of the first employers and patrons of the young Haydn. Opus 8 begins with Vivaldi's most famous concertos, the set on the four seasons, but it includes two other works of descriptive intent, no. 10, called *La Caccia* or *The Hunt,* and the one played this evening, *La Tempesta di mare* or *The Storm at Sea.* Tremolos and rapid scales serve to paint the picture, and the slow movement between the two bravura prestos is a recitation of great and dramatic pathos. (There is, by the way, another *Tempesta di mare,* one of the set of six flute concertos of Opus 10.)

The E major Violin Concerto wears its virtuosity more lightly, its first movement especially leaning more toward a "sensitive" allegro than to the hard and brilliant type. The soloist's agility and sensibility are, however, amply tested. In the finale, Vivaldi offers the rarity of a written out cadenza.

Opus 3 bears another fanciful title, *L'Estro Armonico,* which might be translated as *Harmonic Afflatus.* The firm of Marchand in Amsterdam brought out the collection, two books each of a half-dozen concertos, in 1712. Two features stand out in this fine work—the strong contrast between the forceful tutti in the first movement and the softer solo theme, and the way the element of virtuosity is heightened by the competitiveness of two soloists. As already mentioned, this is one of the concertos that attracted the attention of Johann Sebastian Bach, who transcribed it for solo organ (Concerto in A minor, BWV 593).

—Michael Steinberg





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Franz Schubert

Polonaise in B flat for violin and orchestra, D. 580
Symphony No. 2 in B flat, D. 125

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 18 November 1828. He composed the Polonaise in September 1817, and it was played for the first time by his brother Ferdinand at the Imperial and Royal Orphanage in Vienna on 29 September 1818. The orchestra consists of strings with pairs of oboes, bassoons, and horns. Schubert began the Symphony No. 2 on 10 December 1814 and finished it on 14 March 1815. Most probably there was a reading of it soon after completion by the orchestra of the Vienna Seminary where Schubert had been a student, but the first public performance was given only on 20 October 1877, when August Manns conducted the work at the Crystal Palace, London. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs, with timpani and strings.

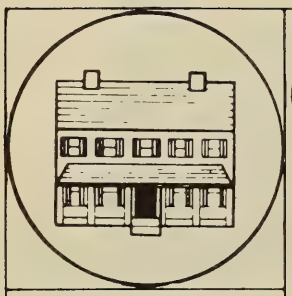
(See also the note on Schubert on page 23 of this book.)

To Schubert's elder brother Ferdinand we owe the survival of a substantial number of Franz's works that he either preserved in manuscript or copied. Ferdinand survived Franz by thirty-one years—just about the length of Franz's whole life—and during that period he also took whatever opportunities came along to perform his brother's music, to press it on publishers, and to make it available to interested musicians like Robert Schumann. Like the senior Franz Schubert, Ferdinand was a schoolteacher—Franz the composer served in that galley for a time as well—and he too had early training in music. He learned most, he said later, simply from being around his younger brother. His gift was modest, but he attained competence as a composer, pianist, organist, and violinist.

From 1810 until 1820 he taught at the Imperial and Royal Orphanage in Vienna, taking a number of academic subjects but being involved in music as well. In 1818 it was his intention to celebrate the Director's name day with a big, festive concert at which the principal work would be a cantata by his brother. But the money was not available and, as he wrote in a rather sad letter to Franz, the big concert became a little concert. He was able to field an orchestra of only thirteen players, including the oboists and hornists, and, he explained, they had had to leave out the bassoon parts in Franz's Polonaise. (The rest of the program consisted of Mozart's *Idomeneo* Overture, Ferdinand's own *Song of the Orphans,* the first movement of a symphony by Franz Anton Rössler *alias* Antonio Rossetti, and Mozart's *Figaro* Overture, "and that's it. Period.")

The Polonaise survives only because a certain Teufel made a copy of it in 1820. The work even escaped the attention of the editors of the complete scholarly edition of Schubert that came out 1884-97, and it was published only in 1928. It is a lyrical and gracious piece, in manner much like the better-known Polonaises for piano duet, D. 599 and 824. It is in simple da capo form, with a piquant middle section in minor that is accompanied by strings alone.

Schubert had barely turned eighteen when he finished the Second Symphony, but he was the experienced composer of a fine symphony and, since then, a three-act opera, a couple of string quartets that have found



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places in the repertory (the one in E flat, D. 87, known as Opus 125, no. 1, and the one in B flat, D. 112, known as Opus 168), the lovely Mass in F, and a heap of songs including the ambitious *Der Taucher*, the charming *Schäfer's Klagelied*, and one of the overwhelmingly great ones, *Gretchen am Spinnrade*.

At any rate, returning to the task of composing a symphony, Schubert is all energy, confidence, and originality. We can hear the indebtedness to Beethoven, *Prometheus* in the swirling violins when the Allegro vivace spins free of the slow introduction, and the scherzos of the C minor Quartet and Symphony in the third movement, but from the beginning it sounds not like Haydn or Beethoven or anybody else, but like the music of a new composer. The harmonic design is Schubert's (including the delightful eccentricity of a C minor scherzo in a symphony in B flat), so is the rich orchestral sound, which is in itself remarkable coming from a composer whose only experience was with a school orchestra. The sweeping violin melody that makes such refreshing contrast in the rushing first movement is one Schubert liked so well that the brought it back nearly intact six years later in the famous *Quartettsatz*, the isolated C minor allegro for string quartet, D. 703. And surely one of the most individual touches is the sly as-I-was-saying start to the witty, beautifully gauged finale.

—M. S.



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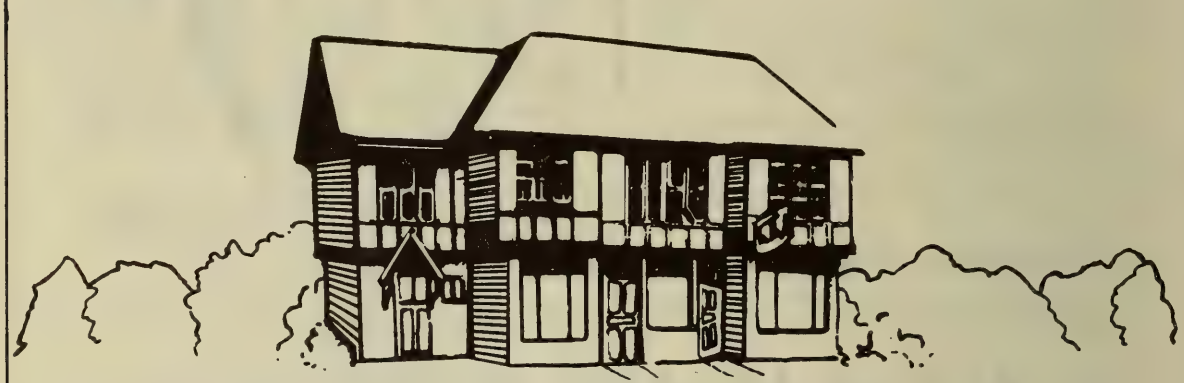
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SCHUMANN Overture to *Manfred*, Opus 115

SCHUMANN Piano Concerto in A minor, Opus 54
Allegro affettuoso
Intermezzo: Andantino grazioso
Allegro vivace

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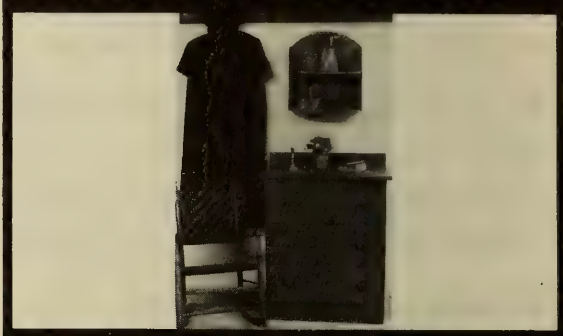
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NOTES

Robert Schumann
Manfred Overture, Opus 115
Piano Concerto in A minor, Opus 54
Symphony No. 4 in D minor, Opus 120

Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, a suburb of Bonn, on 29 July 1856. He wrote music for Byron's Manfred *during 1848 and 1849, himself conducting the first performance of the Overture at a Leipzig Gewandhaus concert on 14 March 1852. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings. As early as 1833, Schumann had plans for an A minor Piano Concerto, but it was not until 1841 that he completed—in somewhat different form—the first movement of the present concerto, then an independent piece called Concert Fantasy in A minor. The revision of the Concert Fantasy and the addition of the intermezzo and finale were accomplished in July 1845. On 4 December of that year, in Dresden, Clara Schumann gave the first performance, Ferdinand Hiller conducting. The orchestra consists of woodwinds in pairs, two horns, two trumpets, timpani, and strings. The D minor Symphony was written in September 1841 and premiered as Symphony No. 2—the* Spring *in B flat being No. 1—in Leipzig on 6 December of that year under the direction of Ferdinand David. In December 1851 Schumann thoroughly revised the work, particularly with respect to orchestration, and the present title of Symphony No. 4, Opus 120, refer to this later edition. Schumann reintroduced the work at Düsseldorf on 3 March 1853. Both versions call for the same instruments: two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Joseph von Wasielewski, Schumann's concertmaster in Düsseldorf and his first biographer, recalled an occasion of the composer's reading aloud from Byron's *Manfred* when "his voice suddenly failed him, tears started from his eyes, and he was so overcome that he could read no further." Byron fascinated Schumann, who had set one of his poems to music in the 1840 song cycle called *Myrthen,* turned to his *Hebrew Melodies* in 1849 in the immediate aftermath of the *Manfred* project, and long considered *Corsair* and *Sardanapalus* as possible opera librettos. *Manfred,* written 1816-17 when the poet was twenty-eight, is a dramatic poem that owes much to Goethe's *Faust,* still work in progress at that time, but which Byron had encountered in oral recitation. A noble orgy of guilt and remorse, it reflects Byron's feelings about his own incestuous summer liason in 1813 with his half-sister, Augusta Leigh. (The causes of Manfred's guilt are unnamed.) Had Schumann guessed at such a connection, he would have been too scandalized to touch the poem; as it was, and at a time when he had been plunged into despondency by Mendelssohn's sudden death in November 1847, he was profoundly ready to respond to Byron's work with its sense of overwhelming sorrow and its highly colored Romantic language. He noted that never before had he devoted himself "with such love and outlay of force to any composition as to that of *Manfred.*"

The incidental music to Byron's play is some of Schumann's most imaginative and intensely felt work, and the Overture is a fair sample of the quality, though perforce not of the range of the *Manfred* score. It is a

commonplace that Schumann was not good at writing for orchestra—indeed the 1851 revision of the Fourth Symphony comes dangerously close to making the point—but the *Manfred* Overture is a marvellously imagined, superlatively accomplished piece of scoring, one, moreover, with a characteristic sound all its own. Three thunderclap chords compel our attention to a dark and winding introduction. Gradually this becomes an impassioned quick movement, which in turn will fall back to the tempo and mood of the opening.

"And are you a musician, too?" they used to ask Schumann when he went along on his wife's concert tours. Clara Wieck—Clara Schumann from 12 September 1840 on—was a celebrated pianist from her youth. She must have been a remarkable one, too, renowned through her long life—she died in 1896—for her musical intelligence, sensibility, warm communicativeness, and a truly uncommon ear for pianistic euphony. She was a gifted and skilled composer, and Brahms, who was in love with her when he was in his early twenties and she in her middle thirties, never ceased to value her musical judgment. Robert Schumann's courtship of her was difficult, and her marriage to him, though happy, no less so. Her father, Friedrich Wieck, was a celebrated piano pedagogue, and Schumann took lessons from him in 1828 when he was an unwilling and easily distracted law student at the University of Leipzig. Clara was nine when they met, and already beginning a career. In 1830, after a period of study at Heidelberg, Schumann returned to Leipzig and to Wieck, soon published his Opus 1, a set of variations for piano. Just then, his right hand was lamed, the probable cause being the absorption of mercury as part of a cure for syphilis, his terminal illness. The motor-damage, at any rate, put an end to his hopes for a career as a pianist. He became attached to another of Wieck's pupils, Ernestine von Fricken, the inspiration of *Carnaval* and the *Etudes symphoniques,* but came to realize that he was seriously in love with the sixteen-year old Clara. Between that realization and their marriage stood a five year period of Clara's encouraging Robert's advances but refusing to marry without financial security and her father's permission; of anger, despair, heavy drinking; of a whole series of lawsuites; and of fantastic fertility in composition: the *Davidsbündlertänze (Dances of the Davidites),* the C major Fantasy, *Kreisleriana,* the *Scenes from Childhood,* as well as the great song collections, *Myrthen (Myrtles), Dichterliebe (Poet's Love),* and the Heine and Eichendorff *Liederkreise* (song cycles), are among the works Schumann poured out during those years.

Now thirty years old, Robert had written—or at least completed—only piano music and songs, and it was Clara who urged him at this point to conquer the world of orchestral music as well. Heeding her, he went ahead and in 1841 produced a Concert Fantasy with Orchestra for her. Neither publishers nor orchestras could be interested in the Fantasy, and so Schumann expanded the work into a full-length concerto. In doing so he revised the original Fantasy, making choices, as almost without exception he was apt to do whenever he had second thoughts, in the direction of safety and conventionality. One can only speculate whether these and other revisions reflect Schumann's own convictions or whether they are responses to the urgings of the conservative Clara.

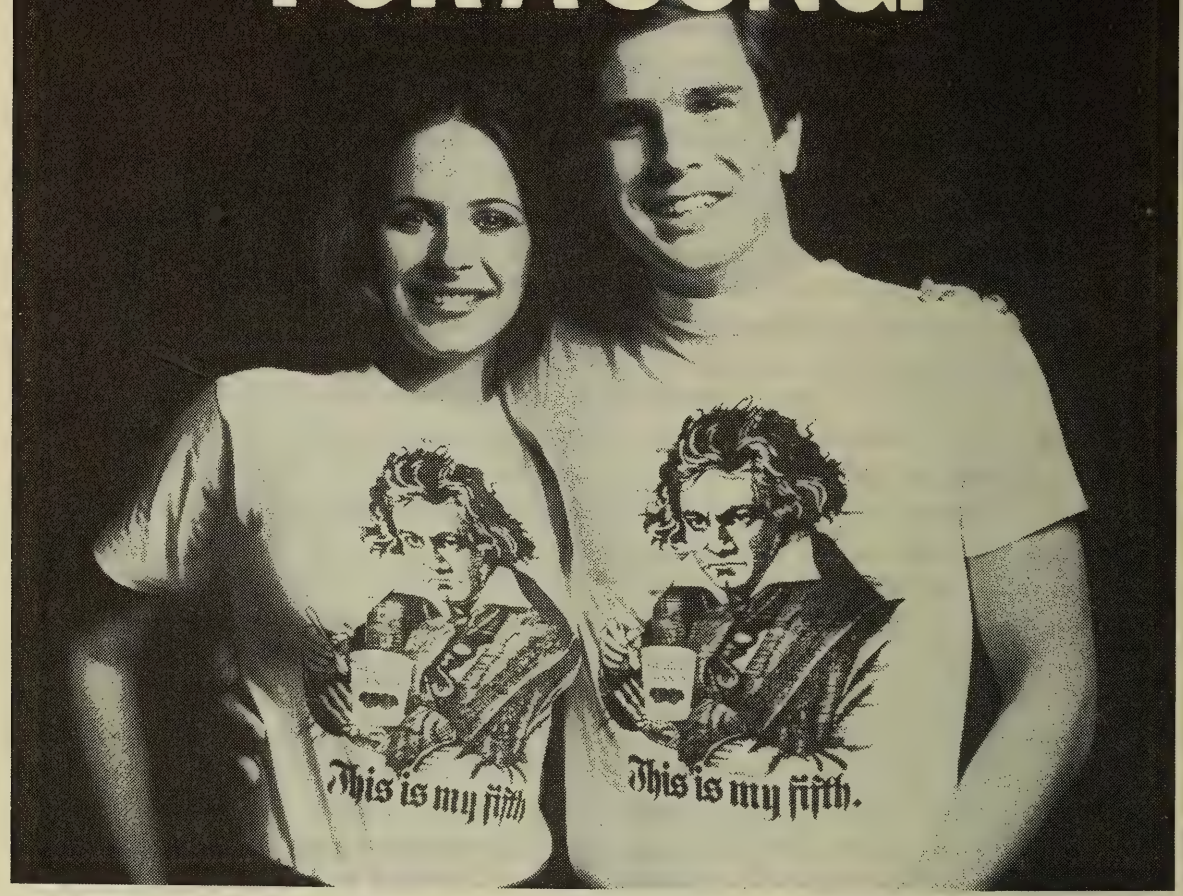
The opening is as dramatic as can be, both the cascade of piano chords itself, and the contrast between it and the wistful oboe tune it turns out to introduce. (The twenty-five year old Grieg would remember all that very precisely when it came time for him to write his own A minor Concerto in 1868.) The oboe theme dominates the entire movement, turning up in C major at the point where one might expect a new theme, being transformed into the subject of a tender conversation of piano and clarinet (and how lovely a tribute those pages are to Clara's singing tone), and, after the sweeping cadenza, into the quick march, all suppressed excitement, that ends that movement. The middle movement is of a type really invented by Beethoven, small-scale, and an introduction or transition to a much bigger finale. In tone of voice, though, this movement—which does, after all, admit to being an intermezzo—is all Schumann, in the demure opening as much as in the brief but full-throated cello episode. And it is the principal idea of the first movement that now reappears to effect the transition into the enthusiastically energetic finale. "I can't write a concerto for virtuosi and have to think of something else," wrote Schumann. But it "sits" so beautifully and goes so brilliantly that we have to make a real effort of imagination to understand how puzzling it seemed for Schumann to have chosen to build a monument to Clara's taste, intelligence, and sense of poetry, rather than to the fleetness of her fingers.

The year in which Schumann composed his Concert Fantasy for Clara was altogether rich in orchestral music, just as the preceding one had been a year of songs and the succeeding one was devoted to chamber music. 1841 began with the *Spring* Symphony, continued with Clara's Fantasy and the Overture, Scherzo, and Finale, Opus 52, and ended with the writing of the Symphony in D minor, which Schumann said would be his *Clara* Symphony. Opus 52 and the D minor failed to please as much as the *Spring* Symphony. Perhaps there had just been too many new Schumann pieces, the composer suggested, and certainly Mendelssohn's good offices on the podium were missed. He was relatively unconcerned, but he did put the D minor away and made no effort to get further performances or to have it published. In some respects the 1851 recension is a clear improvement: in particular the transitions from the slow introductions to the first and final movements—and these are the most poetic and original passeges in the symphony—are better paced and more tellingly realized. The sad part is the way the thick impasto of orchestral doublings in the second edition reflects Schumann's growing angst as a conductor, 1851 being the year of some singularly unhappy experiences with the Düsseldorf orchestra.

If in the "real" *Spring* Symphony, spring is instantly and brilliantly present in the opening fanfare, here it more gradually struggles free of winter. (Surely Schumann was writing under the spell of Schubert's great C major Symphony, which he had heard for the first time in March 1839.) An atmospheric *"Romanze,"* exquisitely scored (and untouched in the revision), follows. It leads to a thunderously energetic Scherzo, whose Trio turns out to be a soft variant of the Romance's middle section. The Trio makes as though to return, but proves to be a transition to the finale, which, like the first movement, describes a progress from mystery to unchecked exuberance.

—Michael Steinberg

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Sunday, 16 July at 2:30

NEVILLE MARRINER conducting

MOZART Symphony No. 28 in C, K. 200 (173e)
Allegro spiritoso
Andante
Menuetto
Presto

MOZART Piano Concerto No. 19 in F, K. 459
Allegro
Allegretto
Allegro assai

ALICIA DE LARROCHA

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MOZART Symphony No. 41 in C, K. 551, *Jupiter*
Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto allegro

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Berkshire Music Center Vocal Music

Monday, July 17 8:30 pm:
Berkshire Music Center Composers Forum

Wednesday, July 19 8:30 pm:
Berkshire Music Center Orchestra
Neville Marriner, conductor

Mozart	Symphony no. 40
Strauss	*Till Eulenspiegel*
Dvorak	Symphony no. 8

Saturday, July 22 2:30 pm:
Berkshire Music Center Vocal Music

Sunday, July 23 10:00 am:
Berkshire Music Center Chamber Music

Sunday, July 23 8:30 pm:
Boston University Chamber Music

Monday, July 24:
Boston University Young Artists Orchestra
Victor Yampolsky, conductor

Dello Joio	Meditations on Ecclesiastes
Berlioz	*Symphonie Fantastique*

Wednesday, July 26:
Berkshire Music Center Orchestra
Klaus Tennstedt, conductor

Mozart	Overture to the Marriage of Figaro
Hindemith	Symphonic Metamorphosis on Themes of Weber
Brahms	Symphony no. 4

Saturday, July 29 2:30 pm:
Boston University Young Artists Vocal Music Program
Thomas Dunn, conductor

Poulenc	*Sécheresses*
Bach	Magnificat

Sunday, July 30 10:00 am:
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NOTES

Wolfgang Amadeus Mozart
Symphony No. 28 in C, K. 200 (173e)
Piano Concerto No. 19 in F, K. 459
Symphony No. 41 in C, K. 551, *Jupiter*

Johannes Chrysostomus Wolfgangus Theophilus Mozart—to give him his baptismal name—was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He wrote the Symphony No. 28 in Salzburg in November 1773, scoring it for two oboes, two horns, two trumpets, and strings. The date of completion of the Concerto is 11 December 1784. It is assumed that Mozart played it, along with the D major Concerto, K. 537, in Frankfurt on 15 October 1790 at the time of the coronation of Emperor Leopold II, but nothing is known about its first performance. The orchestra consists of flute, two each of oboes, bassoons, and horns, and strings. The Jupiter *Symphony—the name is not Mozart's—was completed on 10 August 1788; here, too, we have no certain information about early performances. The score calls for flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

No. 28 is the middle one of three extraordinary symphonies Mozart wrote in the winter of 1773-74. It is energetic and festive, superbly accomplished, if not as personal as the tumultuous No. 25 in G minor that precedes it or the graceful A major, No. 29, that comes just after. Perhaps it foreshadows the *Jupiter* much as in some ways the "little" G minor of 1773 looks ahead to the great 1788 symphony in the same key. And with the *Jupiter*, the earlier Symphony in C shares a special sound, that of muted strings in the Andante (the two movements are in the same key, too—F major). First movement and finale move with special verve and brilliance, and the symphony's end brings suddenly that rare event in Mozart, an orchestral fortissimo.

The F major Concerto, K. 459, is the last of six Mozart wrote in 1784. The series begins with the chamber-musical Concerto in E flat, K. 449, continues in a rush with that amazing sequence of B flat, K. 450, D major, K. 451, and the G major, K. 453, that was played here last weekend, and includes a subtle and currently little-played work, also in B flat, K. 456. Also in the catalogue for that year are the C minor Piano Sonata, K. 457, and another fine work for solo piano, the variations on Gluck's *Unser dummer Pöbel meint*, the Quintet for piano with winds, and one of the great sonatas for piano and violin, the B flat, K. 454.

The F major is a singularly flavorful concerto, one in which the slightly edgy sound of the woodwind group is prominent. The martial gait of the opening measure—and commonplace though it seems, it is a special Mozart thumbprint—dominates every phase of that movement's unfolding. This is also one of those concertos, the famous C major, K. 467, being another, in which each movement is more original and special than the one before. In place of a slow aria or variation set, Mozart gives us a six-eight Allegretto. It is of a rather pastoral turn to begin with, but as it proceeds it assumes surprising force and equally unexpected shadows. But the finale is the most astonishing movement of all as it proceeds from innocence to outbursts of

learning and energy to crazy humor, all coupled to some of Mozart's most effervescent piano writing.

In that great concerto year of 1784, Mozart could report to his father that he had played twenty-two concerts in thirty-eight days. "I don't think that in this way I can possibly get out of practice." A few weeks later, he wrote that for his own series of concerts he had a bigger list of subscribers than two other performers together, and that the most recent of his appearances the hall had been "full to overflowing."

A few years later all this had changed. *Figaro,* given in 1786, was popular in Vienna, but not more so than other operas by lesser men, and certainly not sufficiently to buoy up the composer's fortunes for long. *Don Giovanni,* first staged in Vienna in May 1788, was no great success, and the performance on 15 December that year was the last Viennese one in Mozart's lifetime.

The year 1788 was the beginning of financial catastrophe for Mozart. In early June he wrote the first of that series of agonizing letters in which he entreated his brother mason Michael Puchberg for help. In that first note, Mozart mentions a series of concerts about to begin at the Casino "next week" and for which he encloses a pair of complimentary tickets. There is no evidence that those concerts ever took place: it may be that not enough subscribers signed up. At any rate, after that, Mozart gave no more public concerts of his own in Vienna, wrote no more symphonies, and of piano concertos there is only one more, K. 595 in B flat, which he played on 4 March 1791 at a concert of the clarinettist Joseph Bähr. It seems reasonable to connect the last three symphonies—K. 543 in E flat, K. 550 in G minor, and the *Jupiter*—with the projected Casino series. Little is known about their early history. Orchestra parts for them were printed two years after Mozart's death, but manuscript copies have been found in libraries here and there, some of them certainly dating to Mozart's lifetime.

We do not know when the C major Symphony came to be called the "Jupiter." In 1829, the English publisher Vincent Novello and his wife visited Mozart's widow in Salzburg, and their diary for 7 August says: "Mozart's son said he considered the Finale to his father's sinfonia in C—which Salomon christened the Jupiter—to be the highest triumph of Instrumental Composition, and I agree with him." Since the publication of the Novellos' diary in 1955, H. C. Robbins Landon has found in another source that Salomon, Haydn's London impresario and concertmaster, had allegedly given the name of "Jupiter" to the Haydn Symphony No. 90 in C. Landon points out that it is scarcely credible for Salomon to have so named both works, and for the time being, then, the issue rests in obscurity. To be sure, there is something of Classical majesty in the outer sections, in the highly formalized gestures of the first movement especially, though when conductors think much about such matters they tend to forget that Mozart meant that piece to go "allegro vivace."

The *Jupiter* contains two quotations. The last theme to be introduced in the first movement is taken from an Arietta, *Un bacio di mano,* K. 541, that Mozart had written in May 1788 for the bass Francesco Albertarelli (his Vienna Don Giovanni) to insert into Pasquale Anfossi's opera, *Le gelosie fortunate.* The text of the quoted phrase reads, *"Voi siete un po' tondo, mio caro*

Pompeo, le usanze del mondo andante a studiar," and Tovey's translation is not to be improved upon: "You are—may I say—a square-toes, my dear Pompey; go and study the way of the world." The four-note opening of the finale, significantly anticipated in the Trio of the Minuet, hails from the Symphony No. 33, K. 319, before that from the F major Mass, K. 192, and originally from a Gregorian Magnificat.

Nothing in Mozart's symphonies is more celebrated than the finale, that "highest triumph of Instrumental Composition," with the climactic brilliance of the coda's quintuple counterpoint, but it has not often been pointed out that this very coda makes for a finale different in type from that customarily found in the symphonies of Mozart and Haydn. It is not simply the movement that comes last; rather, it is the goal and climax of the entire symphony. And with that shift of center of gravity, it foreshadows the finale concept of Beethoven and the Romantics.

—Michael Steinberg

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March in E, D. 606
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Scherzo in B flat, D. 593
Three Pieces, D. 946

Friday, 21 July at 9

KLAUS TENNSTEDT conducting

BRUCKNER
Symphony No. 7 in E

Saturday, 22 July at 8:30

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Sunday, 23 July at 2:30

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MOZART
Symphony No. 32 in G, K. 318

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Piano Concerto No. 1 in C, K. 98

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ARTISTS

Carlos Bonell

Carlos Bonell, who recently completed a highly successful American debut tour, is one of Europe's leading classical guitarists, as comfortable in contemporary works as in the Baroque and Classical repertoires. Born in London of Spanish parents, his first teacher was his father, an amateur guitarist. At seventeen he was accepted by the Royal College of Music, where he studied with Stephen Dodgson and John Williams. He himself was appointed a professor at the college upon completing his studies. In 1973, Mr. Bonell was named a "young musician" by the Greater London Arts Association, a title conferred by a committee of eminent musicians.

Mr. Bonell has performed with the Halle Orchestra and the Birmingham Symphony among English orchestras. He continually appears in festivals and concerts throughout Great Britain and Ireland, and his many chamber appearances include a series of unique concerts with John Williams in music for two guitars and percussion, recently recorded by European CBS. His European concerts include performances in the Netherlands, Germany, and Istanbul. His future concerts include a six-week tour of the United States in 1979, bringing him to Canada as well.

Mr. Bonell's New York debut will take place this month at the Mostly Mozart Festival in chamber music programs with Pinchas and Eugenia Zukerman. He recently recorded duos for flute and guitar, as well as trios for flute, guitar, and violin with the Zukermans. His first solo album was an all-Spanish recital on the British label, Enigma Classics, and shortly following, his all-Bach recital album was released.

Mr. Bonell is also noted for his interpretations of contemporary music, and has encouraged many leading composers to write new music for the guitar.

Eugenia Zukerman



Born in Cambridge, Massachusetts, Flutist Eugenia Zukerman is a graduate of the Juilliard School where she studied with Julius Baker and held the chair of the first flutist with the Juilliard Orchestra. As a member of Young Concert Artists, she made her formal New York debut at Town Hall in March, 1971. Among the orchestras with which she has performed are the Los Angeles Philharmonic, the Royal

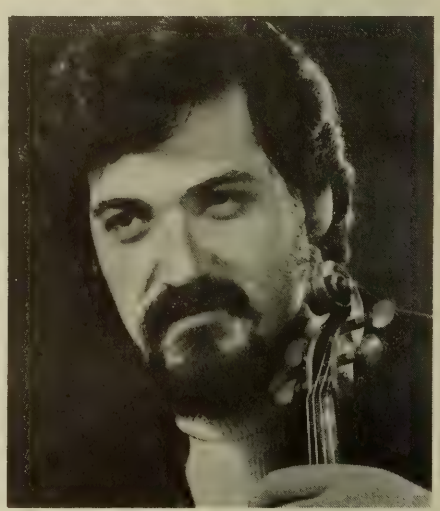
Philharmonic, the English Chamber Orchestra, and the Israel Chamber Orchestra. She has participated at the Festival of Two Worlds at Spoleto, Italy for three summers, and has been a guest artist with the Chamber Music Society of Lincoln Center, the most recent appearance with them being with the distinguished French flutist Jean-Pierre Rampal. Both she and M. Rampal were joined by her husband, Pinchas Zukerman, for a recital at Carnegie Hall in March, 1976.

Following a recent tour of Europe with the English Chamber Orchestra conducted by Pinchas Zukerman, she also performed in Germany with the Hamburg Bach Solisten, and as soloist with the St. Paul Chamber Ensemble. Among her engagements this season will be appearances in Berkeley, Birmingham, Milwaukee, Norwalk, Brooklyn, and Washington, D.C.

Mrs. Zukerman has collaborated to form a trio with pianist Jerome Lowenthal and cellist Jeffrey Solow. She has also formed a new partnership with the young guitarist Carlos Bonell and they will be touring throughout the United States in 1978-79. In addition she will be presented in duo recital with her husband in several American cities.

Among her most recent recordings for Columbia are the complete Mozart works for flute and orchestra and a selection of trios by C. P. E. Bach, performed with Pinchas Zukerman and Samuel Sanders, pianist.

Pinchas Zukerman



Born in Israel in 1948, Pinchas Zukerman began his study of the violin with his father at the age of seven. At eight he entered the Israel Conservatory and the Academy of Music in Tel Aviv, where he studied with Ilona Feher. His talent was quickly recognized, resulting in a scholarship from the America-Israel Cultural Foundation. In 1961 Isaac Stern and Pablo Casals, who were appearing at the First Festival of Music in Israel, heard him play. They immediately recommended that he advance his studies in the United States. He entered the Juilliard School with the Foundation's continued assistance and began his studies with Ivan Galamian. He received further scholarships both from Juilliard and the Helena Rubinstein Foundation.

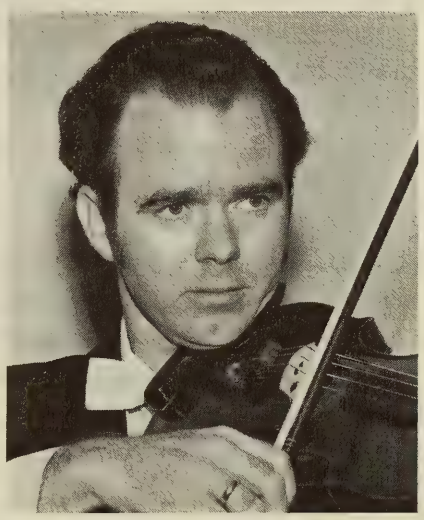
In May, 1967, Pinchas Zukerman entered and won First Prize in the twenty-fifth Leventritt International Competition. In 1969 he made his New York debut with Leonard Bernstein and the New York Philharmonic playing the Mendelssohn Violin Concerto. Mr. Zukerman performs regularly with the leading orchestras of the world and with every major North American orchestra, in addition to appearing in recital. He has also performed frequently as violist, including several joint recitals with Isaac Stern, with Zukerman assuming the roles of violinist and violist.

Mr. Zukerman has also received acclaim as conductor. In addition to conducting the English Chamber Orchestra, he has led such orchestras as

the Los Angeles Philharmonic, the Boston Symphony at Tanglewood, the Philadelphia Orchestra at Robin Hood Dell, and the New York Philharmonic in special "Rug Concerts" in New York. Mr. Zukerman also appears at music festivals throughout the world and has devoted much time to chamber appearances with such artists as Isaac Stern, Daniel Barenboim, and his wife Eugenia. This season, he and his wife will appear both in duo recital and as a trio with the guitarist Carlos Bonell.

Among Mr. Zukerman's numerous recordings are the complete violin-viola sonatas of Brahms with Daniel Barenboim, and the Elgar Violin Concerto with Maestro Barenboim conducting the London Philharmonic Orchestra, both for Columbia Records.

Max Hobart



Violinist Max Hobart was born in Nebraska in 1936 and raised in California where he attended the University of Southern California and studied violin with Vera Barstow. He moved East in 1958 and, after one season with the New Orleans Symphony, joined the National Symphony in Washington, D.C. He later moved to the Cleveland Orchestra and in 1965 joined the Boston Symphony Orchestra. He is now also Assistant Concertmaster of the Boston Pops Orchestra, and has made many solo appearances with the Pops and on recordings for RCA and DGG. Mr. Hobart is also the Music Director of the North Shore Philharmonic and carries a heavy teaching schedule at the New England Conservatory and the Berkshire Music Center.

Burton Fine



Principal violist Burton Fine joined the Boston Symphony Orchestra in 1963 after having spent nine years as a research chemist at the National Aeronautics and Space Administration's Research Center in Cleveland. During his years with the federal agency Mr. Fine played with a number of chamber music ensembles including the string quartet in residence at the First Unitarian Church. Mr. Fine was born in Philadelphia and studied at the Settlement Music School with Ivan Galamian, and with him for four more years at the Curtis Institute of Music.

In the summer of 1950 he studied at the Berkshire Music Center at Tanglewood. Mr. Fine holds a B.S. degree from the University of Pennsylvania and a Ph.D. in chemistry from the Illinois Institute of Technology. Mr. Fine is a faculty member at the New England Conservatory and at the Berkshire Music Center.

Jules Eskin



Principal Cellist Jules Eskin came to the Orchestra from Cleveland where for three years he was principal cello of that city's orchestra. A native Philadelphian, he studied at the Curtis Institute, and his teachers have included Gregor Piatigorsky, Leonard Rose, and Janos Starker. Winner of the 1954 Naumburg Foundation Award, he made his Town Hall debut that same year. A participant for many years in the Casals and Marlboro Festivals, he is a teacher at the New England Conservatory and the Berkshire Music Center at Tanglewood.

Emanuel Borok



Emanuel Borok was born in Russia in 1944. He received his early musical education at the Darzinja Music School in Riga. In 1959 he went to Moscow where he studied at the Gnessins Music School, and later the Gnessins Institute, with Michael Garlitzky. During this time Emanuel Borok played with the Moscow Chamber Orchestra under Rudolph Barshag. In 1969 he graduated from the Institute and joined the Orchestra of the Bolshoi Theatre. Two years later he was successful in winning the competition for assistant concertmaster of the Moscow Philharmonic Orchestra, conducted by Kiril Kondrashin. At this same time he became a member of the Moscow Philharmonic String Quartet. In 1973 Emanuel Borok left Russia in order to emigrate to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra. It was in April of 1974 that he successfully auditioned for the assistant concertmaster position in the Boston Symphony Orchestra.

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, and Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and music director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany, and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and recently recorded works of Mrs. H. H. A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin.

Neville Marriner



Neville Marriner was born in Lincoln, England in 1924 and began his early musical career as a violinist. It was Pierre Monteux, then principal conductor of the London Symphony Orchestra, who encouraged Mr. Marriner to take up conducting. In 1956, he founded the Academy of St. Martin-in-the-Fields, which has become the most comprehensively toured and recorded chamber orchestra of the twentieth century. In 1969, Neville Marriner was appointed Music Director of the Los Angeles Chamber Orchestra, a group with which he still maintains a close association and which he has also conducted on a world tour.

In recent years, Mr. Marriner has appeared on a continuing basis with many of the world's major orchestras, including the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the San Francisco, Detroit, Milwaukee, and Vancouver Symphonies, the Buffalo Philharmonic, and the Minnesota Orchestra. In Europe, Mr. Marriner regularly guest conducts the major British and continental orchestras and has appeared and recorded with, among other orchestras, the Concertgebouw of Amsterdam.

Equally active in the summer months as in the winter concert season, Mr. Marriner has had numerous engagements with such recognized festivals as Mostly Mozart, Tanglewood, and Meadow Brook, and has served as Artistic Director for the South Bank Festival in England.

Mr. Marriner's recordings, which now number over one hundred, appear on the Decca/Argo, EMI, Deutsche Grammophon, and Philips labels.

Alicia de Larrocha



At the age of five, pianist Alicia de Larrocha made her recital debut, and by the time she was nine was playing Mozart with the orchestra in Madrid. Before she was out of her teens, she had become one of teacher Frank Marshall's assistants, combining teaching with recitals and occasional accompanying. In 1950 conductor Alfred Wallenstein heard her in Europe and invited her to California to perform in his concerts with the Los Angeles Philharmonic. Following this performance, Mme. de Larrocha went on to New York for a debut recital at Town Hall. For the next ten years she taught (assuming Marshall's position as director of the Marshall Academy after his death in 1959); she played European recitals and made recordings. Then, in 1965 an American manager heard the recordings and brought her to New York for a second debut. Since then, Mme. de Larrocha has appeared on every important recital series, at many colleges and universities, with virtually every major orchestra in the United States. She has made three major tours of the U.S. and Canada almost every year since 1965, performing in every major city. Among her regular yearly recitals are those given at the Great Performers Series at Avery Fisher Hall, Carnegie Hall, and the Kennedy Center in Washington, D.C. She has performed as soloist with the Chicago, Boston, Los Angeles, Cleveland, Philadelphia, and San Francisco Symphonies, as well as the New York Philharmonic and the Mostly Mozart Festival, the Hollywood Bowl, and the Ravinia Festival.

Mme. de Larrocha has been awarded a Grammy two years in a row: in 1974 as Best Classical Performance as soloist without orchestra, and in 1975 as Best Classical Performance as soloist with orchestra. In addition to her Grammys, Mme. de Larrocha has been awarded the Paderewski Memorial Medal, the Grand Prix du Disque, and the Edison Award. She is an honorary member of Los Lazos de Dama of the Spanish Order of Civil Merit and Isabel la Catolica.

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ROBERT WEIRCH, piano
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Lied der Mignon
Gretchen am Spinnrade
Klärchens Lied

Friday, 21 July at 7
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MALCOLM FRAGER, piano
ALL SCHUBERT PROGRAM
March in E, D. 606
Sonata in A minor, D. 537
Scherzo in B flat, D. 593
Three Pieces, D. 946

Friday, 28 July at 7
(Weekend Prelude)
CHRISTOPH ESCHENBACH, piano
SCHUBERT
Piano Sonata in B flat, D. 960

Friday, 4 August at 7
(Weekend Prelude)
BENITA VALENTE, soprano
CYNTHIA RAIM, piano
HAROLD WRIGHT, clarinet
SCHUBERT
Songs including *Der Hirt auf dem Felsen*

Friday, 11 August at 7
(Weekend Prelude)
GILBERT KALISH, piano
YEHUDI WYNER, piano
SCHUBERT
Piano Music for Four Hands

Friday, 18 August at 7
(Weekend Prelude)
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER conducting
ALL SCHUBERT PROGRAM
Mirjam's Siegesgesang
Gott in der Natur
Ständchen
Der 23. Psalm
Nachthelle

Thursday, 24 August at 8:30
ROBERT TEAR, tenor
JOHN SHIRLEY-QUIRK, baritone
MARTIN ISEPP, piano
Program to include:
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Der Schwanengesang, D. 957

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The Tanglewood Tent, available to contributors of $100 and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

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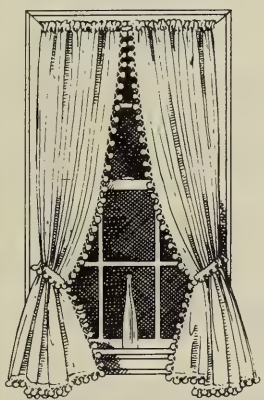
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3 AUGUST—EDWIN BARKER
Principal Bass
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Tanglewood Alumnus
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10 AUGUST—LESLIE MARTIN
Bass
Boston Symphony Orchestra
Member, The Wuz

17 AUGUST—PHYLLIS CURTIN
Artist in Residence
Berkshire Music Center, 1978

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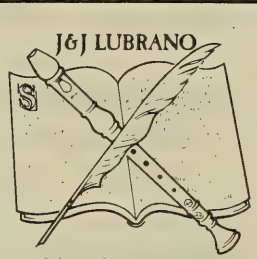
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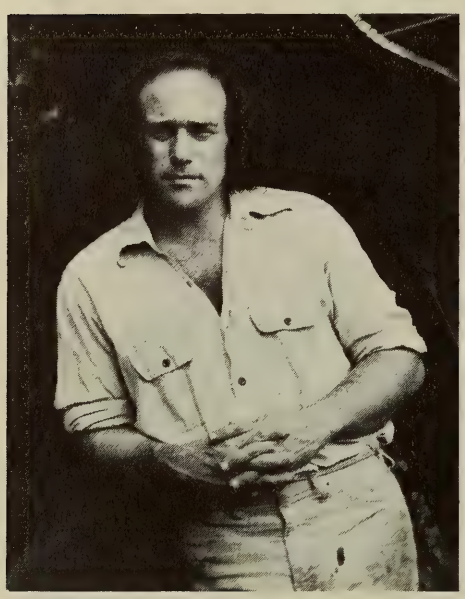
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SCULPTURE AT TANGLEWOOD—1978



Photograph by Robin James

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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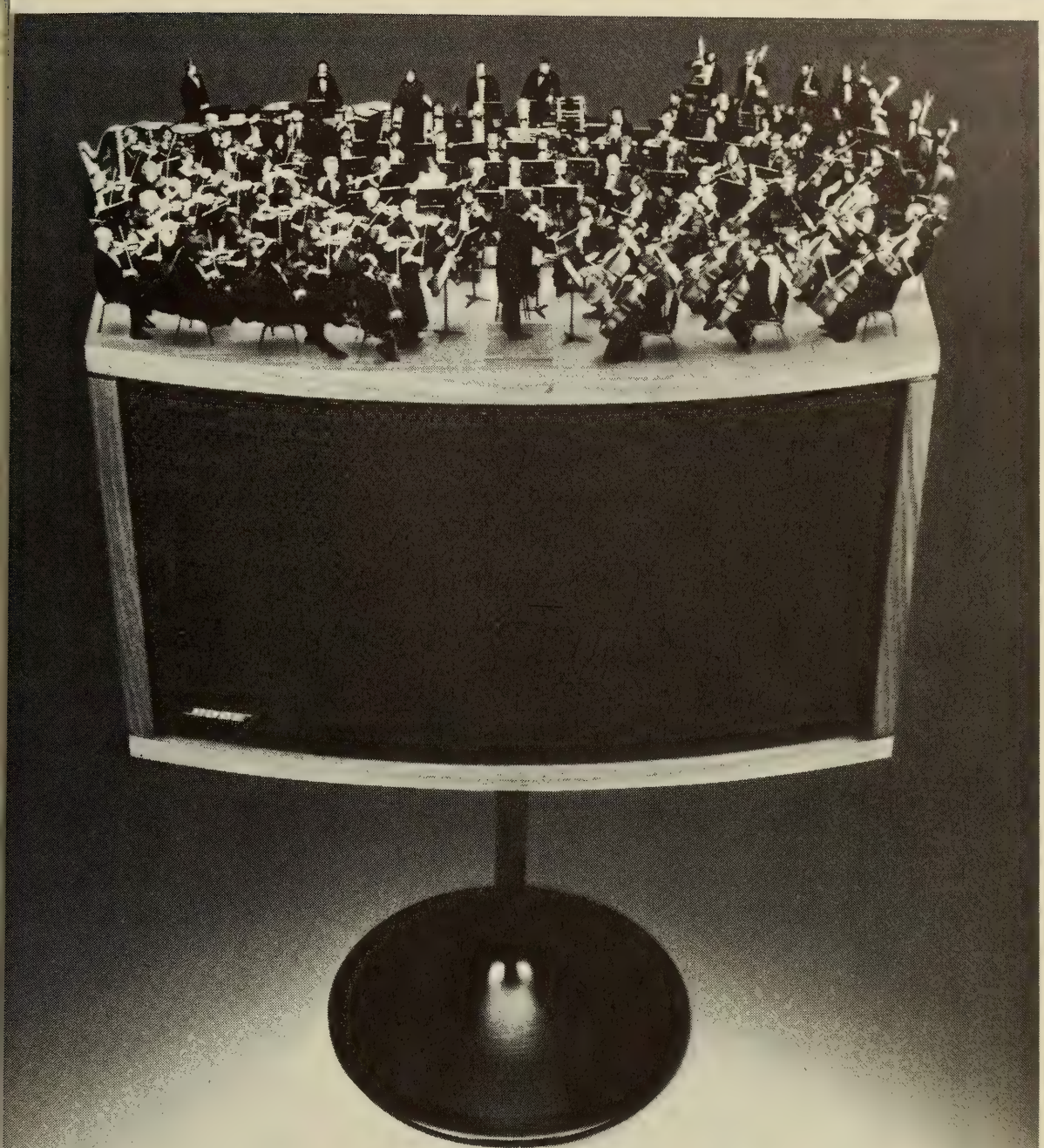
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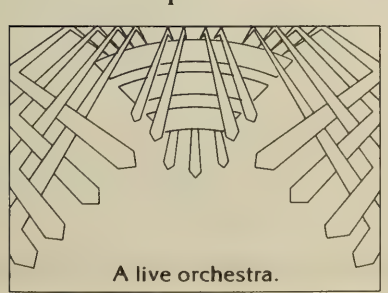
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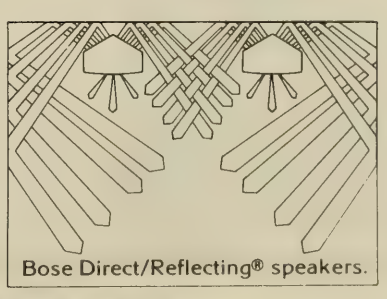


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TANGLEWOOD

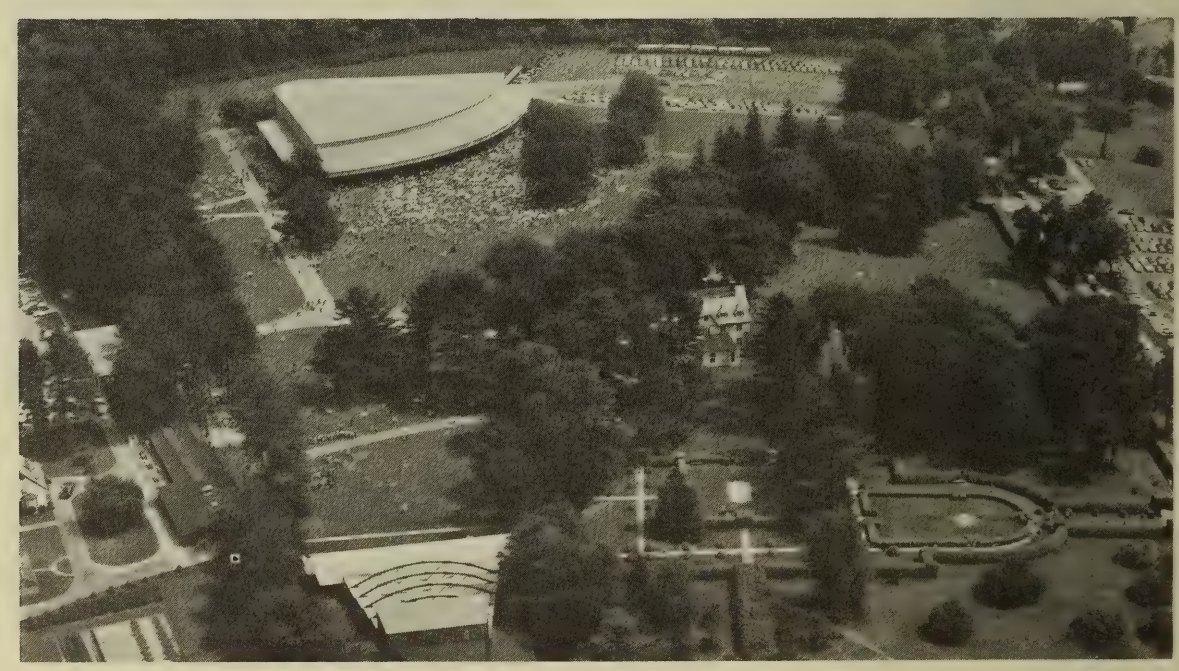
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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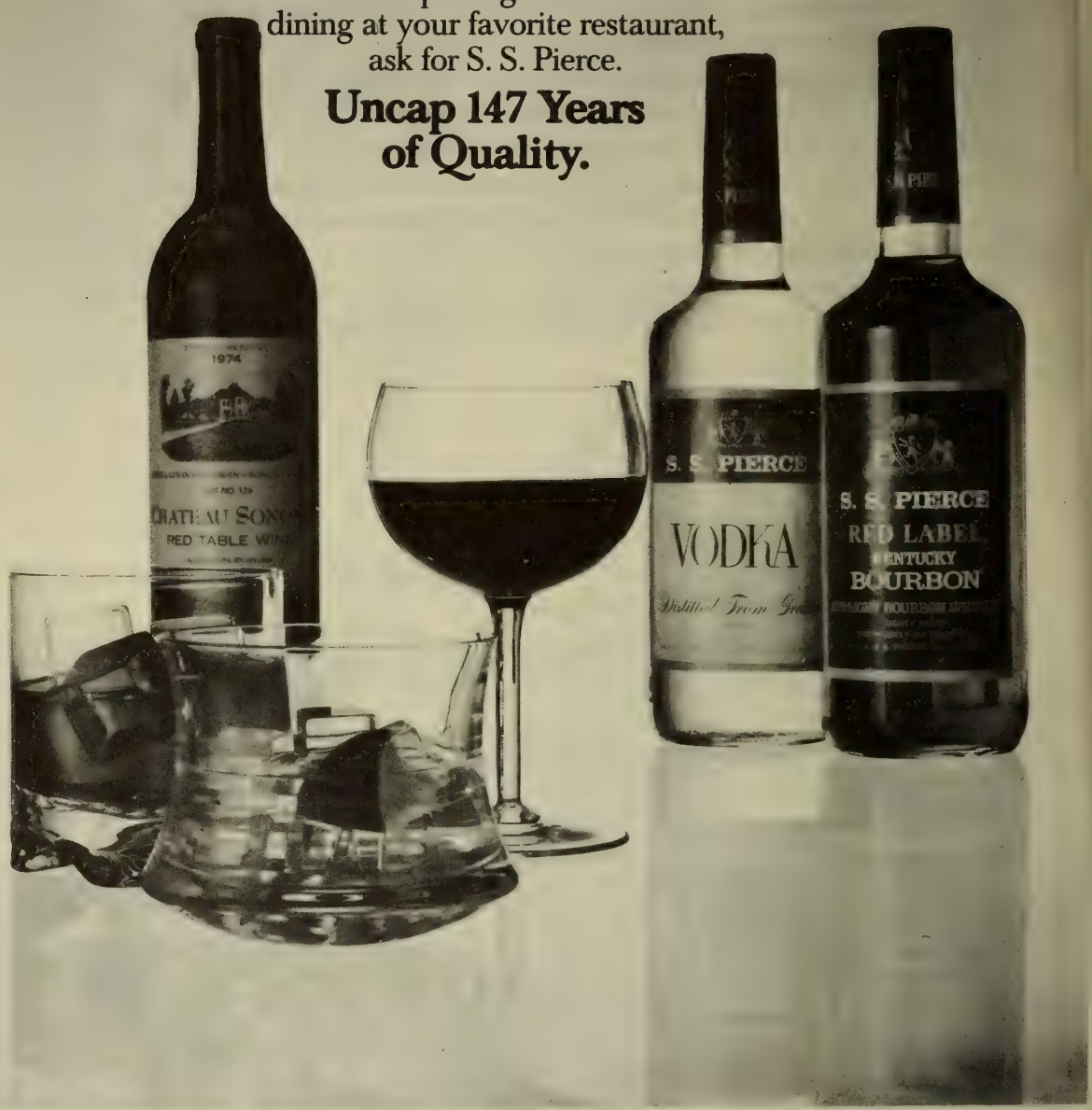
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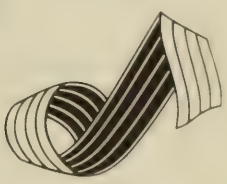
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Map of Tanglewood



FESTIVAL INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $3.50, and the proceeds benefit the Orchestra's pension fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The use of recording equipment at Tanglewood is forbidden at all times.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by Ogden Foods Inc. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, photographs, kites, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 to 6 Monday through Wednesday and from 10 until one hour after the end of the concert Thursday through Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, managed by Van Curler Music Company, Albany, NY, is near the Main Gate and remains open for half an hour after the conclusion of each concert in the Shed.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

The First Aid station is near the Main Gate.

For rest rooms and pay phones, please see the map on the opposite page.

Physicians expecting calls are asked to leave their names and seat numbers with the Guide at the Main Gate.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.



Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take no pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five season, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa pursues an active international career and is a regular and favorite guest conductor with the Berlin Philharmonic, the Orchestre de Paris, and at the Salzburg Festival each year. He has conducted at Covent Garden, and returns to Japan annually to conduct the New Japan Philharmonic and other orchestras. The newest items on his large and growing discography with the Boston Symphony, are Bartók's *Miraculous Mandarin* Suite, and *Music for Strings, Percussion, and Celeste,* Mahler's Symphony No. 1, and Tchaikovsky's Symphony No. 5 (all on Deutsche Grammophon), and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* (New World Records).



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*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
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*Henry Portnoi, *string bass*
*William Rhein, *string bass*
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*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*
Paul Gay, *trombone*

brass (cont.)
*Gordon Hallberg, *trombone/tuba*
*Charles Kavalovski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
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NOTES

Lachen und Weinen is the third of four songs on poems by Friedrich Rückert that Schubert composed in 1823, the group having been heralded the previous year by *Sei mir gegrüsst.* Rückert, an orientalist as well as a poet, is probably best known to musicians and music-lovers through Mahler's settings of his poetry, especially the *Kindertotenlieder,* but no composer, not Heine, not even Goethe, so consistently evoked in Schubert so intense a poetic and musical response. Here Rückert provides Schubert with a specific motivation for doing what he always loved to do anyway, that is, shift rapidly back and forth between major and minor. The other three songs in this Schubert group are settings of Goethe, a figure who dominates all of German literary history and to whose work Schubert turned fifty-nine times. The songs of the Harper and of Mignon in the novel *Wilhelm Meister* particularly touched and fascinated the young composer, and here, in 1826, he sets the gypsy girl's heartbreaking *Nur wer die Sehnsucht kennt*—we think of it in English as *None but the lonely heart*—for the fifth and last time. *Gretchen am Spinnrade* from *Faust* was Schubert's first Goethe song and his first masterpiece. What is offered here in musical fantasy and human insight would be an overwhelming achievement by any artist: as the work of a boy of seventeen it defies comprehension. Finally there is Klärchen, the beloved of Goethe's Egmont, and her puzzlement at her own heart, shifting so crazily from laughter to tears and back again is rather more serious than that of Rückert's love-pricked maiden. Schubert wrote this song on 3 June 1815 and called it *Die Liebe.* (Some of Brahms's choral settings of Rückert will be on the Tanglewood Festival Chorus program on Thursday, 3 August; more of Schubert's Rückert songs will be sung here by Benita Valente on Friday, 4 August at 7, with Beethoven's setting of Klärchen's song appearing on the Boston Symphony program that evening at 9; and five of Mahler's Rückert songs will be sung by Jessye Norman at the Boston Symphony concert on Friday, 11 August.)

Adalbert von Chamisso is one of the most attractive figures in German literary Romanticism and one of the most curious. He was born in France and to the end of his life he wrote his masterful, wonderfully "heard" poems and stories by making German translations of French prose sketches. That most of us know him only as the author of *Frauenliebe und -leben* cannot do his reputation much good: the "oh you great, big, strong, wonderful man" tone can be hard to take. It is, moreover, quite uncharacteristic of a writer whose primary bent is toward the humorous, the scurrilous, the bizarre. (He added a useful word to our world when he created the figure of Peter Schlemihl, who sold his shadow to the Devil.) But it is not really up to us to approve a song-composer's choice of poetry. The song is the union of poem and music, and the question is not what do we think of the poem or what is the poem like to read in a book, but rather, what did it say to the composer?

Chamisso's verses stirred Schumann deeply. On 12 September 1840, the composer married the pianist Clara Wieck, thus resolving a stormy courtship that had at once drained and stimulated his emotional energies over the past four years. He had hitherto written only piano music: now, in the last stages of courtship and the first months of marriage, there came a

flood of songs, over a hundred of them in 1840 alone, including the Heine and Eichendorff *Liederkreise, Dichterliebe,* and *Frauenliebe und -leben.* Chamisso gives Schumann no room for the sort of delineation of psychological complexities that make *Dichterliebe* so astonishing, and the composer's response here is more in the direction of the purely musical. The manner is predominantly hymnic and folk-songlike, which serves as well to intensify the dramatic irruption of recitative for the final tableau. Schumann omits Chamisso's last poem, in which the woman tenderly addresses her daughter, now grown and herself a wife and mother: his conclusion is wordless, surprising, staggeringly simple, profoundly moving. The postlude emphasizes the extent to which Schumann expects the pianist, too, to be a singer, and a poetic one: but we know that from the outset of the cycle, and particularly the second song, *Er, der Herrlichste von Allen,* is a true duet.

Gabriel Fauré was in his sixty-fifth year when he composed the cycle, *La Chanson d'Ève,* in 1910. This is the turning point into his final creative period, in which his discreet and refined style progressed with a quiet sense of adventure into new explorations of texture and harmony. The ten pantheistic meditations Fauré sets here are the work of Charles van Lerberghe, a Belgian poet who was born in 1861 and who died in 1907. A fellow student of the more celebrated Maurice Maeterlinck, and not unlike him in poetic disposition, van Lerberghe first attracted attention in 1890 with a marionette play, *Les Flaireurs,* but it was with *La Chanson d'Ève,* published in 1904, that he really found himself.

The musical origins of the cycle go back to a London production of Maeterlinck's *Pelléas et Mélisande* in 1898, for which Fauré wrote incidental music including a song with English words for Mélisande. A five-note motive—D-A-B flat-D-F—occurred here and in her death scene, and this became the point of departure for a setting of van Lerberghe's *Crépuscule* that Fauré wrote in 1905. Later, Fauré added four more songs from *La Chanson d'Ève,* and then another five, with *Crépuscule* standing finally in ninth place, and with its five-note motto occurring several times during the cycle, including the very beginning. In its transparency and in the often mysterious motion of the harmony, *La Chanson d'Ève* partakes of the quality in Fauré's music that Wilfrid Mellers has so aptly described as "glass cold."

—Michael Steinberg

Tonight I am celebrating Olga Koussevitzky.

Not because of the many services she performed for music and musicians which have been and will long be commemorated on many great occasions, but for the delicate, fine, and loyal friendship she extended to me through her interest in my singing.

Before she was Madame Koussevitzky and I was a professional singer, she heard me sing. Before I allowed the idea of really becoming a singer to settle in my mind and heart, she suggested that I already was one.

In the years and years of my performing at Tanglewood, she seemed always to be there on the occasions that held the deepest meaning for me. We saw each other very seldom, but I always felt strong and free and grateful for my profession in her presence. She stirred my mind, delighted and tickled my humor, and touched my heart directly.

Here in this theatre where we shared the experience of so much music—from early *Onegin* scenes, performances of *Peter Grimes* and *Pique Dame*, even *Mavra*—I sing for Olga Koussevitzky another time, with gratitude, happiness, and love.

—Phyllis Curtin

Lachen und Weinen

Lachen und Weinen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Morgens lacht ich vor Lust,
Und warum ich nun weine
Bei des Abendes Scheine,
Ist mir selb' nicht bewusst,

Weinen und Lachen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Abends weint ich vor Schmerz;
Und warum du erwachen
Kannst am Morgen mit Lachen,
Muss ich dich fragen, o Herz.

—Rückert

Tears and Laughter

Laughter and tears, at whatever hour,
are founded, in love, on so many things.
In the morning I laughed for joy,
and why I now weep
in the evening glow
I myself do not know.

Tears and laughter, at whatever hour,
are founded, in love, on so many things.
At evening I wept for grief;
and why you can awake
at morn with laughter,
that I must ask you, O heart.

Nur wer die Sehnsucht kennt

Nur wer die Sehnsucht kennt,
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.
Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt,
Weiss, was ich leide!

—Goethe

Only He Who Knows Longing

Only he who knows longing
knows what I suffer!
Alone and cut off
from all joy,
I gaze at the firmament
in that direction.
Ah, he who loves and knows me
is far away.
My head reels,
my body blazes.
Only he knows longing
knows what I suffer!

Gretchen am Spinnrade

Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
und nimmermehr.

Wo ich ihn nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt.

Gretchen at the Spinning-wheel

My peace is gone,
my heart is sore,
never shall I find
peace ever more.

Where he is not,
there is my grave,
all the world
to me is gall.

My poor head
is crazed,
my poor wits
destroyed.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Und seiner Rede
Zauberfluss,
Sein Händedruck,
Und ach, sein Kuss!

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

Only for him I gaze
from the window,
only for him I go
from the house.

His superior walk,
his noble air,
his smiling mouth,
his compelling eyes.

And his words—
their magic flow,
the press of his hand,
and ah, his kiss!

My heart craves
for him,
oh, to clasp
and to hold,

and kiss him,
just as I liked,
and in his kisses
pass away!

—Goethe

Klärchens Lied

Freudvoll
Und leidvoll,
Gedankenvoll sein,
Langen
Und bangen
In schwebender Pein,
Himmelhoch jauchzend,
Zum Tode betrübt,
Glücklich allein
Ist die Seele, die liebt.

Klärchens Song

Joyful
and sorrowful,
pensive to be,
to yearn
and dread
in lingering pain,
to heaven exulting,
cast down unto death—
happy alone
is the soul that loves.

—Goethe

Frauenliebe und -leben

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr ich mehr,
Möchte lieber weinen
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Er, der Herrlichste von allen,
Wie so milde, wie so gut.
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

Woman's Love and Life

Since seeing him,
I think I am blind;
wherever I look,
him only I see;
as in a waking dream
he floats before me,
rising out of darkest depths
only more brightly.

For the rest, dark and pale
is all around,
for my sisters' games
I am no longer eager,
I would rather weep
quietly in my room;
since seeing him,
I think I am blind.

He, the most wonderful of all
so gentle, so good.
Sweet lips, bright eyes,
clear mind and firm resolve.

So wie dort in blauer Tiefe
Hell und herrlich jener Stern,
Also er an meinem Himmel
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein.

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit.

Nur die Würdigste von allen
Darf beglücken deine Wahl
Und ich will die Hohe segnen
Viele tausend Mal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann,
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

As there in the blue depths
that star, clear and wonderful,
so is he in my heaven,
clear and wonderful, majestic, remote.

Wander, wander your ways;
Just to watch your radiance,
just to watch it in humility,
just to be blissful and sad!

Hear not my silent prayer
for your happiness alone;
me, lowly maid, you must not know,
lofty, wonderful star.

Only the most worthy woman of all
may your choice favor
and that exalted one will I bless
many thousands of times.

Then shall I rejoice and weep,
be blissful, blissful then;
even if my heart should break,
then break, O heart, what matter?

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt' er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
„Ich bin auf ewig Dein",
Mir war's, ich träume noch immer,
Es kann ja nimmer so sein.

O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

I cannot grasp it, believe it,
I am in the spell of a dream;
how, from amongst all, has he
raised and favoured poor me?

He said, I thought,
'I am forever yours,'
I was, I thought, still dreaming,
for it can never be so.

O let me, dreaming, die,
cradled on his breast;
blissful death let me savour,
in tears of endless joy.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
An das Herze mein.

Ich hatt' ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden unendlichen Raum.

Du Ring an meinem Finger,
Da hast du mich erst belehrt,
Hast meinem Blick erscholssen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Ring on my finger,
my little golden ring,
devoutly I press you to my lips,
to my heart.

I had finished dreaming
childhood's tranquil pleasant dream,
alone I found myself, forlorn
in boundless desolation.

Ring on my finger,
you have first taught me,
unlocked my eyes
to life's deep, boundless worth.

I will serve him, live for him,
belong wholly to him,
yield to him and find
myself transfigured in his light.

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute, mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Help me, sisters,
in kindness to adorn myself,
serve me, the happy one, today,
eagerly twine
about my brow
the flowering myrtle.

Als ich befriedgit,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

When I, content,
with joyous heart,
lay in my beloved's arms,
still would he call
with yearning heart,
impatiently for today.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit;
Dass ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Help me, sisters,
help me banish
foolish fear;
so that I, clear-
eyed, may receive him,
the source of joy.

Bist, mein Geliebter,
Du mir erschienen,
Gibst du mir, Sonne, deinen Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.

You, my beloved
have appeared before me,
will you, sun, give me your radiance?
Let me in reverence,
let me in humility,
let me bow to my lord.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringt ihm knospende Rosen dar.
Aber euch, Schwestern,
Grüss ich mit Wehmut,
Freudig scheidend aus eurer Schar.

Sisters,
strew flowers for him,
offer budding roses.
But you, sisters,
I salute sadly,
departing, joyous, from your throng.

Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.

Sweet friend, you look
at me in wonder,
cannot understand
how I can weep;
these moist pearls let,
as a strange adornment,
tremble joyous bright
in my eyes.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüsst ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will ins Ohr dir flüstern
Alle meine Lust.

How anxious my heart,
how full of bliss!
If only I knew words
to say it;
come, hide your face,
here, against my breast,
for me to whisper you
my full joy.

Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht;
Und daraus dein Bildnis
Mir entgegen lacht.
Dein Bildnis!

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust.
Das Glück ist die Liebe,
Die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab überschwenglich mich geschätzt,
Bin überglücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung gibt;
Nur eine Mutter weiss allein,
Was lieben heisst und glücklich sein.
O wie bedauer' ich doch den Mann,
Der Mutterglück nicht fühlen kann.
Du lieber, lieber Engel du,
Du schaust mich an und lächelst dazu.
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust.

Nun hast du mir den ersten Schmerz getan,
Der aber traf,
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,
Die Welt is leer.
Geliebet hab ich und gelebt,
Ich bin nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,
Der Schleier fällt;
Da hab ich dich und mein verlornes Glück,
Du meine Welt.

—von Chamisso

Now you know the tears
that I can weep,
are you not to see them,
beloved man?
Stay against my heart,
feel its beat,
so that I may press you
ever closer.

Here by my bed
is the cradle's place,
where, silent, it shall hide
my sweet dream.
The morning will come
when that dream will awake,
and your image
laugh up at me.
Your image.

At my heart, at my breast,
you my delight, you my joy!
Happiness is love,
love is happiness,
I have said and will not take back.
I thought myself rapturous,
but now I am delirious with joy.
Only she who suckles, only she who loves
the child she nourishes;
only a mother knows
what it means to love and be happy.
Oh, how I pity the man
who cannot feel a mother's bliss.
You dear, dear angel,
you look at me and smile.
At my heart, at my breast,
you my delight, you my joy!

Now you have caused me my first pain,
but it has struck me hard.
You, harsh, pitiless man are sleeping
the sleep of death.

The deserted one stares ahead,
the world is void.
Loved have I and lived,
I am living no longer.

Quietly I withdraw into myself,
the veil falls;
there I have you and my lost happiness,
my world.

La Chanson d'Ève

Paradis

C'est le premier matin du monde;
Comme une fleur confuse exhalée dans
la nuit,
Au souffle nouveau qui se lève des ondes,
Un jardin bleu s'épanouit.

Tout s'y confond encore et tout s'y mêle,
Frissons de feuilles, chants d'oiseaux,
Glissements d'ailes,
Sources qui sourdent, voix des airs, voix
des eaux,
Murmure immense
Et qui pourtant est du silence.

Ouvrant à la clarté ses doux et vagues yeux,
La jeune et divine Ève s'est éveillée de Dieu,
Et le monde à ses pieds s'étend comme un
beau rêve.

Or, Dieu lui dit: "Va, fille humaine,
Et donne à tous les êtres
Que j'ai créés, une parole de tes lèvres,
Un son pour les connaître."
Et Ève s'en alla, docile à son seigneur,
En son bosquet de roses,
Donnant à toutes choses
Une parole, un son de ses lèvres de fleur:
Chose qui fuit, chose qui souffle, chose
qui vole . . .

Cependant le jour passe, et vague comme
à l'aube,
Au crépuscule, peu à peu,
L'Eden s'endort et se dérobe
Dans le silence d'un songe bleu.
Et la voix s'est tue, mais tout l'écoute encore,
Tout demeure en l'attente,
Lorsqu' avec le lever de l'étoile du soir,
Ève chante.

The Song of Eve

Paradise

This is Earth's first dawn. Like a flower perfuming the night in the fresh breeze from the sea, a blue garden blooms. The rustle of leaves, songs of birds, voices of wind and water — a vast murmuring — are blended together as part of the silence. Eve, the creature of God, awakens and the world lies at her feet like a beautiful dream. At His bidding, she speaks to all things in witness of her existence. Twilight comes and Eden sleeps, hiding itself in a hazy blue dream. Everything waits; the evening star rises and Eve sings.

Prima verba

Comme elle chante
Dans ma voix
L'âme longtemps murmurante
Des fontaines et des bois.
Air limpide du paradis,
Avec tes grappes de rubis,
Avec tes gerbes de lumière,
Avec tes roses et tes fruits.
Quelle merveille en nous à cette heure!
Des paroles depuis des âges endormies,
En des sons, en des fleurs
Sur mes lèvres enfin prennent vie.
Depuis que mon souffle a dit leur chanson,
Depuis que ma voix les a créées,
Quel silence heureux et profond
Nait de leurs âmes allégées!

The First Word

Behold, how the long-murmuring soul of woodlands and streams sings through my voice. How marvellous the atmosphere of Paradise with its flowers, its fruits, its glow of light! Words unspoken from time immemorial finally take shape on my lips. A joyful silence is born of their lifted souls, by my breath and voice.

Roses ardentes

Roses ardentes
Dans l'immobile nuit,
C'est en vous que je chante
Et que je suis.
En vous, étincelles
A la cime des bois,
Que je suis éternelle
Et que je vois.
O mer profonde,
C'est en toi que mon sang
Renait, vague blonde,
Et flot dansant.
Et c'est en toi, force suprême,
Soleil radieux,
Que mon âme elle-même
Atteint son Dieu!

Blazing Roses

Blazing roses, in the still night, within thee I dwell and sing. May I endure forever in thy glow on the fringe of the woods. O deep ocean, with shining wave and dancing ripple, in thee is my lifeblood reborn. Glorious sun, supreme power, in thee my very soul reaches its God!

Comme Dieu rayonne

Comme Dieu rayonne aujourd'hui,
Comme il exulte, comme il fleurit
Parmi ces roses et ces fruits!
Comme il murmure en cette fontaine!
Ah! comme il chante en ces oiseaux . . .
Qu'elle est suave son haleine
Dans l'odorant printemps nouveau!
Comme il se baigne dans la lumière
Avec amour, mon jeune Dieu!
Toutes les choses de la terre
Sont ses vêtements radieux.

How God Gleams

How God gleams today! How He exults and flourishes among these fruits and flowers! How He murmurs in the fountain and sings with the birds. How gentle His breath in the fragrant new spring. How He bathes in the light with His love, my young God! All things on earth are his dazzling raiment.

L'aube blanche

L'aube blanche dit à mon rêve:
"Eveille-toi, le soleil luit,"
Mon âme écoute et je soulève
Un peu mes paupières vers lui.
Un rayon de lumière touche
La pâle fleur de mes yeux bleus.
Une flamme éveille ma bouche,
Un souffle éveille mes cheveux.
Et mon âme, comme une rose
Troublante, lente tout le jour,
S'éveille à la beauté des choses
Comme mon âme à leur amour.

The White Dawn

The white dawn says to my dream: "Awake, the sun shines." My soul listens, and I slowly open my eyes. A ray of light touches the pale flower of my blue eyes. A flame awakens my mouth; a breeze, my hair. My soul, like a gently nodding rose, awakens to the beauty of all things, and to their love.

Eau vivante

Que tu es simple et claire,
Eau vivante,
Qui, du sein de la terre,
Jaillis en ces bassins et chantes!
O fontaine divine et pure,
Les plantes aspirent
Ta liquide clarté.
La biche et la colombe
En toi se désaltèrent.
Et tu descends par des pentes douces
De fleurs et de mousses,
Vers l'océan originel,
Toi qui passes
Et vas sans cesse et jamais lasse
De la terre à la mer et de la mer au ciel . . .

Living Water

How pure and clear thou art, living water, springing from earth in song! O divine and pure fountain, plants imbibe thy liquid crystal. Doe and dove quench their thirst in thee, as you descend through mosses and flowers to the primordial ocean—never still, never languid—from earth to sea and thence to sky.

Veilles-tu

Veilles-tu, ma senteur de soleil,
Mon arôme d'abeilles blondes,
Flottes-tu sur le monde,
Mon doux parfum de miel?
La nuit, lorsque mes pas
Dans le silence rôdent,
M'annonces-tu, senteur de mes lilas
Et de mes roses chaudes?
Suis-je comme une grappe de fruits
Cachés dans les feuilles,
Et que rien ne décèle,
Mais qu'on odore dans la nuit?

Sait-il, à cette heure,
Que j'entr' ouvre ma chevelure,
Et qu'elle respire?
Le sent-il sur la terre?
Sent-il que j'étends les bras
Et que des lys de mes vallées,
Ma voix qu'il n'entend pas
Est embaumée?

Are You Waking

Are you waking, fragrance of sunshine, bees and honey, abroad in the earth? Scents of flowers, do you presage my silent footsteps in the night? Am I like fruit hidden in foliage, known only by my perfume in the night? Does he know, there on earth that, as I throw back my hair and spread my arms, my voice—which he hears not—is scented by the lilies of his vale?

Dans un parfum de roses blanches

Dans un parfum de roses blanches,
Elle est assise et songe;
Et l'ombre est belle
Comme s'il s'y mirait un ange . . .
L'ombre descend, le bosquet dort;
Entre les feuilles et les branches,
Sur le paradis bleu s'ouvre un paradis d'or;
Une voix qui chantait tout à l'heure
murmure . . .
Un murmure s'exhale en haleine et s'éteint.
Dans le silence il tombe des pétales . . .

Amid a Perfume of White Roses

She sits and ponders amid a perfume of white roses. The dark is beautiful, as though an angel were reflected in it. The darkness deepens, the woodland sleeps. Between the leaves and branches, a golden paradise appears against the blue paradise. A voice which has just been singing murmurs, dwindles to a breath, and is mute. Petals fall in the silence.

Crépuscule

Ce soir, à travers le bonheur,
Qui donc soupire, qu'est-ce qui pleure?
Qu'est-ce qui vient palpiter sur mon coeur.

Comme un oiseau blessé?
Est-ce une voix future, une voix du passé?
J'écoute, jusqu'à la souffrance,
Ce son dans le silence.
Ile d'oubli, ô Paradis!

Quel cri déchire, dans la nuit,
Ta voix qui me berce?
Quel cri traverse
Ta ceinture de fleurs,
Et ton beau voile d'allégresse?

Twilight

Who sighs, who cries in this evening's joy? What flutters in my heart like a wounded bird? Is it a voice of the future—of the past? I strain to hear in the silence. Isle of forgetfulness, O Paradise! What scream in the night rends thy voice as it soothes me? What cry rips thy garland of flowers and thy veil of ecstasy?

O Mort, poussière d'étoiles

O mort, poussière d'étoiles,
Lève-toi sous mes pas!
Viens, ô douce vague qui brille
Dans les ténèbres.
Emporte-moi dans ton néant!
Viens, souffle sombre où je vacille,
Comme une flamme ivre de vent!
C'est en toi que je veux m'étendre,
M'éteindre et me dissoudre,
Mort où mon âme aspire!
Viens, brise-moi comme une fleur d'écume,
Une fleur de soleil à la cime des eaux!
Et comme d'une amphore d'or
Un vin de flamme et d'arôme divin,
Epanche mon âme en ton abîme,
Pour qu'elle embaume
La terre sombre et le souffle des morts.

—van Lerberghe

O Death, Dust of the Stars

O Death, dust of the stars, arise from my footsteps. Come, gentle wave, shining in the darkness. Bear me hence to thy void! Come, dark breath in which I waver like a drunken flame in the wind! Let me recline, subside, be dissolved in thee, Death, which my soul craves. Come, topple me like the froth on a breaker, like a flower of the sun on the fringe of the waters! Like divine wine from a golden flask, pour my soul into thy depths, that it may scent the dark earth and the breath of the dead.



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1978 Tanglewood

Weekend Prelude

MALCOLM FRAGER, piano

Friday, 21 July at 7

SCHUBERT March in E, D. 606

SCHUBERT Sonata in A minor, D. 537
Allegro ma non troppo
Allegretto quasi Andantino
Allegro vivace

SCHUBERT Scherzo in B flat, D. 593

SCHUBERT Three Pieces, D. 946
I (E flat minor): Allegro assai
II (E flat): Allegretto
III (C): Allegro

Baldwin piano

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NOTES

Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux*, songs like *Gretchen am Spinnrade* and *Der Erlkönig*, the *Ave Maria* and *Die Forelle*, *An die Musik* and the most famous of the Serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking-tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a café-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends*, edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions came about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of understanding and of love, because

in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser: "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to yourself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir—from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year—was not written without sketches and erasures, without intense concentration and Sitzfleisch.

We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one

of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were at once made for a repeat.

There are many Schubert marches for piano duet, including that most famous *Marche militaire,* but the characterful, energetic March in E is the only one for piano solo. According to Schubert's older brother Ferdinand, the date is 1818.

After a number of false starts during the previous year and a half, Schubert, between August 1816 and August 1817, brought to completion six piano sonatas, his first essays in a genre that would assume increasing importance in his life. The Sonata in A minor, D. 537, stands near the beginning of that series, having been composed in March 1817. It makes a link to the last great sonatas in that the theme of the second movement reappears in the finale of the Sonata in A major, D. 959, written just two months before Schubert's death. The last movement of the A minor is an instance of Schubert in the mood for caprice. The work was published about 1852 and assigned the opus number 164.

The B flat Scherzo, probably many a young pianist's introduction to Schubert, is dated November 1817.

In the spring of 1828, Schubert wrote three piano pieces—they were published only forty years later—that he may have meant as a third set of "Impromptus" (a publisher's title, not the composer's) after the Opus 90 and Opus 142 of 1827. The first piece, like the third, has but a single contrasting episode (it originally had two, but Schubert struck out the second in manuscript); the second piece, with its two "trios," is more spaciously laid out. From the excited opening of the first piece to the gentle vocality of the second, the set—if that's what it was—covers a wide expressive range and it is rich in piquant detail.

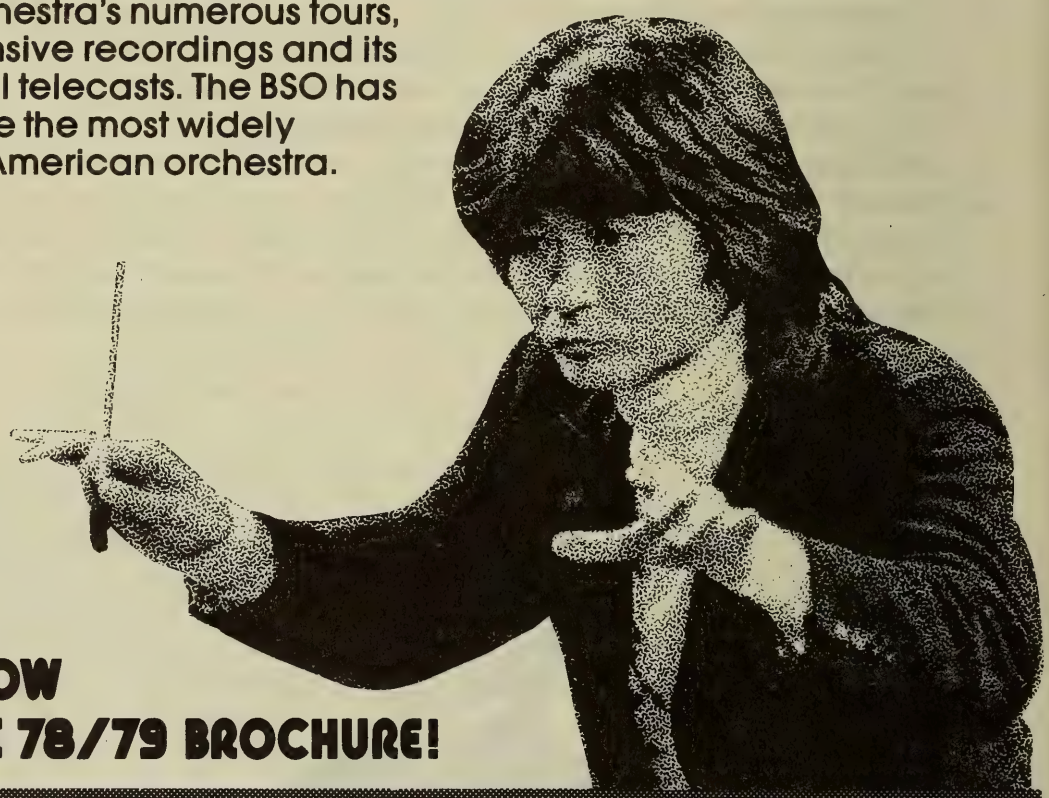
—Michael Steinberg



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KLAUS TENNSTEDT conducting

BRUCKNER Symphony No. 7 in E

Allegro moderato

Adagio: Very solemn and very slow

Scherzo: Very fast

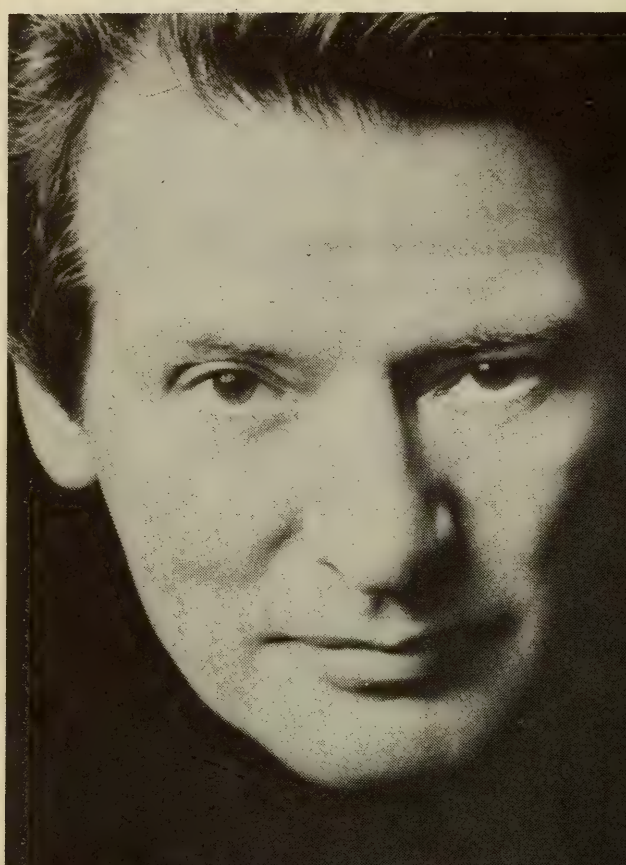
Trio: Somewhat slower

Finale: Lively but not fast

Baldwin piano

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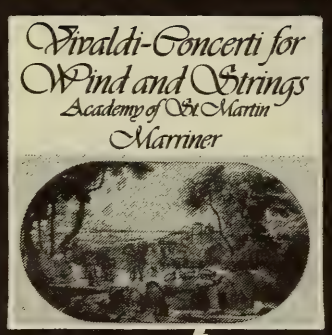
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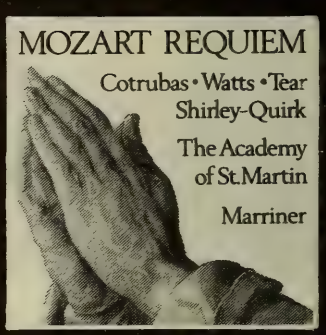
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NOTES

Anton Bruckner
Symphony No. 7 in E

Josef Anton Bruckner was born in Ansfelden, Upper Austria, on 4 September 1824 and died in Vienna on 11 October 1896. He composed his Seventh Symphony between September 1881 and September 1883, and Arthur Nikisch conducted the first performance in Leipzig on 30 December 1884. The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, four Wagner tubas, three trumpets, three trombones, bass tuba (alternating with contrabass tuba), timpani, cymbals, triangle, and strings.

Bruckner, son of the village schoolmaster, sang in the church choir as a boy, was allowed to play the organ, and learned musical rudiments from a cousin. When his father died, the twelve-year old Anton was taken as a choirboy into the Augustinian monastery of St. Florian, whose Baroque buildings dominate the countryside southeast of Linz, and there the musician and man emerged. He heard the orchestral music of Beethoven and Weber, studied Bach, came to know the music of Schubert and Mendelssohn, played dance music for a living, equipped himself to become a teacher, and in 1848 was appointed organist at St. Florian. On the organ bench he felt sure, and as a performer he enjoyed the success withheld from him as a composer. When the sixty-seven-year old master stood as a newly created Doctor of Philosophy before the Rector Magnificus of Vienna's university he said, "I cannot find the words to thank you as I would wish, but if there were an organ here I could tell you."

At St. Florian he composed whatever the community needed, from sacred motets to dances for piano duet to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar of Austria's music-theory world. (Twenty-seven years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Bruckner worked with this compulsive counterpointer for six years, emerging with a *Meisterbrief* (a certificate of mastery liked those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. His hunger for learning not stilled, Bruckner went on to study with Otto Kitzler, principal cellist in the Linz orchestra and a man who, unlike Sechter, taught from modern scores right up to *Tannhäuser*.

In his fortieth year, Bruckner began work on the symphony he was later to call No. 0, following it in the next decade with three masses and the first versions of Symphonies 1 through 4. The momentous events in his life were his first *Tristan* and meeting Wagner, both in 1865, his move to Vienna three years later, and the success of his First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as Cathedral Organist in Linz, he taught at the Conservatory and occupied an unpaid, essentially imaginary post of Court Organist *in exspectans*. With his peasant speech, his social clumsiness, his clothes that looked as though a carpenter had built them, his disastrous inclination to fall in love with girls of sixteen, his intelligence that functioned only when channeled into composition, his unawareness of

intellectual or political currents of his or any other day, he was not a likely candidate for survival in the Viennese compost-heap of gossip and intrigue. Buoyed by occasional successes, wounded by frequent failures, pished this way and that by ardent disciples, Bruckner found himself firm in his vocation as symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music; from Schubert, a specifically Austrian tone as well as much about harmony; from Wagner, a few mannerisms and everything about a sense of slow tempo, a breadth of unfolding previously unknown to instrumental music. The vision, in the largest sense, was his own, and so was the magnificence of sound. The Fifth Symphony is the summit of this first long stage of growth. A String Quintet followed in 1879, and the Sixth Symphony, which Bruckner thought his boldest, was completed in 1881. Almost at once he began on the Seventh, the work that most consistently brought him successes, that was the most widely performed, and which still speaks to audiences with singular directness.

Six of Bruckner's symphonies begin with a hum from which thematic fragments detach themselves or against which he projects a spacious melody. In the Seventh, as Robert Simpson puts it, "the entrance ... leads to a very lofty and light interior," a vastly arching melody in which the cellos are subtly supported, now by a horn, now by the violas, now by a clarinet. In suggesting an immense arch Bruckner gives us in microcosm the sense of the entire movement, with its grand pull away from the initial E major into the regions of B minor and B major, and its sovereign reconquest of the original key.

Until the solemn Adagio begins we don't even notice that Bruckner has until now stayed away from one of the most obvious harmonies to which a movement in E major might aspire, that of the relative minor, C sharp. With that harmony, both so close and so new, he introduces a new sound, that of a quartet of Wagner tubas, instruments designed for *Der Ring des Nibelungen* and intended to combine the mellowness of horns with the weight of tuba tone. There is, however, a deeper association with Wagner, for in January 1883, Bruckner wrote to the conductor Felix Mottl: "One day I came home and felt very sad. The thought had crossed my mind that before long the Master would die, and then the C sharp minor theme of the Adagio came to me." Wagner did in fact die in Venice on 13 February, and the quiet closing music that begins with the quartet of tubas became Bruckner's memorial to the man he worshipped above all living musicians. What would one not give to have been present at the improvisation at the St. Florian's organ when Bruckner wove together his own Adagio with the music for Siegfried's funeral?

Following the example of Beethoven's Ninth, Bruckner builds the movement on two contrasting ideas, the initial solemn one in minor and a pastoral, Schubertian one in major and in triple meter. What the strings play immediately after the movement begins, the firm sequence of upward steps, is an allusion to Bruckner's own *Te Deum*, specifically to the passage *"non confundar in æternum* (let me not be confounded for ever)." Bruckner uses the momentum of his rising sequences to build, first a great climax, then one of the most stupendous in any symphony, reached at a place—C major—unimaginably far from the harmonic origins of the movement.

There follows a scherzo dominated by the restless ostinato of strings and the cheerily trumpeting cock-crow with which it begins. The Trio, as usual in Bruckner, is slower, more lightly scored, and pastoral in mood. The finale, to quote Simpson again, "blends solemnity and humor in festive grandeur." It presents diverse ideas that run the gamut from the capricious and even the magnificently grotesque to the sublimely simple. At the end, all is gathered into a blaze of E major as intimations of the symphony's beginnings return and the heavens open.

—Michael Steinberg

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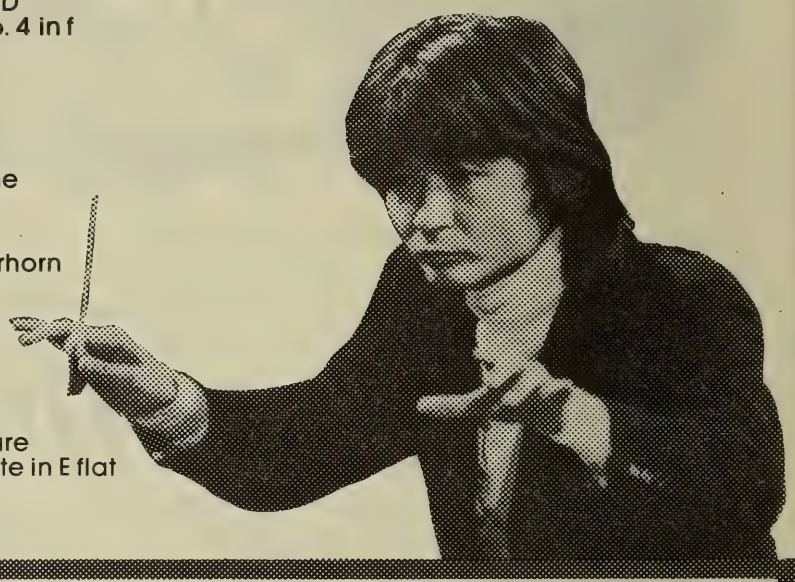
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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

Saturday, 22 July at 8:30

SERGIU COMISSIONA conducting

BRAHMS — Academic Festival Overture, Opus 80

DVOŘÁK — Violin Concerto in A minor, Opus 53
Allegro ma non troppo
Adagio ma non troppo
Finale: Allegro giocoso, ma non troppo

JOSEPH SILVERSTEIN

INTERMISSION

SHOSTAKOVICH — Symphony No. 1, Opus 10
Allegretto — Allegro non troppo
Allegro
Lento
Lento — Allegro molto — Largo — Presto

Baldwin piano

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NOTES

Johannes Brahms
Academic Festival Overture, Opus 80

Johannes Brahms was born in Hamburg on 7 May 1833 and died in Vienna on 3 April 1897. He wrote the Academic Festival Overture during the summer of 1880, tried it out with the student orchestra of the Berlin Hochschule in December of that year, and led its official premiere in Breslau on 4 January 1881. The orchestra, the largest Brahms ever used, consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, bass drum, cymbals, triangle, and strings.

In March 1879, the Philosophical Faculty of the University of Breslau conferred an honorary doctorate on Brahms. An enthusiast for communication by postcard, Brahms quickly got off a message to his friend the conductor Bernhard Scholz, asking him to convey his acceptance and his thanks. But if he thought he could get away with that, Scholz quickly disabused him. "Wouldn't you like to write a doctoral symphony for Breslau?" he wrote. "At the very least we expect a solemn ode." Brahms did most of his composing in the summer, using winters for sketching, polishing, and the endless task of proofreading. Other projects were already standing in line for the summer of 1879, notably the G major Violin Sonata, but in August 1880, Brahms was able to tell Scholz that he had written an "Academic Festival Overture." He didn't like the title and hoped Scholz might think of a better one. At about the same time he wrote to his friend Billroth about the Tragic Overture, whose name he was also dissatisfied with, saying: "I used just to dislike my music; now I dislike the titles too. Now is that vanity or is it not?" At any rate, Scholz concurred, remarking that Academic Festival Overture "sounds damned academic and boring." Brahms rejected Scholz's later suggestion of Viadrina Overture: first of all it was ugly, and besides no one could tell him what it meant, and it finally had taken Joseph Joachim's asking a friend who was a Professor at Breslau to establish that Viadrina was derived from Viadua, the ancient name for Oder, the river on which Breslau is built. (Breslau has been Wroclaw, Poland, since 1945; the Oder is now the Odra; and the German Federal Railways have at last given up marking that portion of their maps "for the time being under Polish administration.") And so Academic Festival Overture it remained, though in Brahms's correspondence it appears from time to time as "Janissary Overture" in honor of its—at least by Brahmsian standards—reckless use of percussion.

The diploma declared Brahms to be not merely *viro illustrissimo* but also *artis musicæ severioris in Germania nunc princeps* (present leader among German composers of the more serious sort). It is pleasing to see how Brahms responded with a piece all made of student songs. The touch is popular and just a little bit left-wing, and in his ordering of these songs, now mischievous, now sentimental, festive at the last, and never in the bad sense "academic," Brahms gives unostentatious demonstration of his *principatus*.

—Michael Steinberg

Antonín Dvořák
Violin Concerto in A minor, Opus 53

Antonín Dvořák was born at Mühlhausen (Nelahozeves), Bohemia, on 8 September 1841 and died in Prague on 1 May 1904. He composed the Violin Concerto between July and September 1879, revising it the following year at the suggestion of Joseph Joachim (some of whose own revisions are also incorporated in the score as it stands now). With the composer conducting, Joachim read the work through in November 1882 with the student orchestra of the Berlin Hochschule; the formal premiere was given in Prague on 14 October 1883 with František Ondřiček as soloist and again with Dvořák on the podium. The orchestra consists of two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Dvořák's fame at home began with the performance in 1873 of his patriotic cantata, *Heirs of the White Mountains*.* An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by the Stabat Mater. The success of the latter work in England was nothing less than sensational, and particularly in the world of choir festivals Dvořák became a beloved and revered figure there like no composer since Mendelssohn. In the nineties, this humble man, who had picked up the rudiments of music in his father's combination of butcher-shop and pub, had played the fiddle at village weddings and sat for years among the violas in the pit of the Prague Opera House, would conquer America as well, even serving for three years as Director of the National Conservatory in New York.

Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, helping him to get government stipends that gave him something like financial independence, and, perhaps most crucially, persuading his own publisher, Simrock, to take him on. Brahms also introduced Dvořák to Joseph Joachim, violinist, quartet leader, conductor, composer, and altogether one of the most influential musicians of his time. Joachim had studied and performed two of Dvořák's recent chamber compositions, String Sextet, Opus 48, (1878) and the E flat Quartet, Opus 51 (1879), and he encouraged his younger colleague in his plan to write a violin concerto. He had just introduced the new concerto by Brahms, and one can imagine his excitement at the prospect of launching another masterful piece in a genre in which inspired and individual works are rare. At any rate, Dvořák's Concerto, with a dedication to Joachim, went off to Berlin in November 1879; Joachim's response, moreover, seems to have indicated that he intended to play the work. In May 1880, Dvořák reported to Simrock that "according to Herr Joachim's wish [he had] worked most carefully over the whole concerto, without missing a single bar," Joachim, he added, would surely be pleased. He sent the score of the transformed concerto to the violinist. He waited two years for an answer, but this time Joachim responded in deed as well as in words, first by making emendations of his own in the solo part, then by proposing and actually organizing a runthrough in Berlin. (Because only the final fair copy survives, we cannot

*It was the defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 that led to the absorption of Bohemia into the Habsburg Empire, a condition that obtained until 28 October 1918.

know the precise extent of the changes made by Dvořák and Joachim in 1880 and 1882.) Cordial and actively interested though he was, Joachim never performed the work in public, though he came close to doing so in London early in 1884, when a muddle over contracts and dates aborted the plan.* Ondřiček, just twenty-three at the time, carried off the premiere brilliantly. He was a fiery player of distinguished taste, and the quartet he led from 1907 until his death in 1922 was thought by many to be the great one of those years.

Brahms is here, touchingly; for if we can tell that Dvořák loved his friend's D minor Piano Concerto, the Double Concerto of the older Brahms suggests that he had heard Dvořák work admiringly and with affection. (The Dvořák Concerto was introduced in Vienna at the concert at which the Brahms Third Symphony had its premiere.) And at the very beginning we sense another love of Dvořák's—Schubert, about whom he wrote such an understanding essay when he was in New York, and whose piano four-hand *Divertissement à la hongroise* is echoed in the solo violin's first phrase. That phrase arrives after the briefest call to attention by the orchestra, and only after the soloist has twice stepped forward to introduce himself is there an extended tutti. It is bold, lyric music, and strikingly brilliant in sound. A mini-cadenza leads to a ruminative passage for winds and low strings, which gently opens the way to an expansive, wonderfully melodious slow movement. With the finale, in which Dvořák is lavishly inventive of good tunes, he becomes unabashedly Czech. His most charming touch is the change of gait when he suddenly turns each measure of his Allegro giocoso, ma non troppo (almost the identical tempo direction Brahms had used in the finale of his Violin Concerto) into a single beat of a slower tempo in a contrasting meter.

—M. S.

*Eleven years later a similar muddle in the same city prevented the premiere of the Cello Concerto from being played by Hanus Wihan, the artist Dvořák had had in mind all during the writing of the work.



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Dimitri Shostakovich
Symphony No. 1, Opus 10

Dimitri Dimitrievich Shostakovich was born in St. Petersburg on 25 September 1906 and died in Moscow on 9 August 1975. He completed his Symphony No. 1 in December 1925 as his graduation exercise for Maximilian Steinberg's composition course at the Leningrad Conservatory. Nikolai Malko and the Leningrad Philharmonic gave the first performance on 12 May 1926. Bruno Walter brought the work and the name of its by then twenty-one-year old composer to the attention of Western Europe at a Berlin Philharmonic concert on 5 May 1927. Leopold Stokowski and the Philadelphia Orchestra introduced the symphony in the United States on 2 November 1928.

The symphony is scored for three flutes (two doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tromba contralta *(defined in Sibyl Marcuse's* Musical Instruments *as a "valved trombone in trumpet form . . . sounding an octave below the natural trumpet in F . . . devised and first introduced by Rimsky-Korsakov"), three trombones, bass tuba, timpani, triangle, snare drum, cymbals, bass drum, tamtam, bells, piano, and strings. Jerome Rosen plays the piano in these performances.*

"I grew up in a musical family. My mother, Sophia Vasilyevna, studied at the Conservatory for some years and was a good pianist. My father, Dimitri Boleslavovich, was a great lover of music and sang well. There were many music-lovers among the friends and acquaintences of the family, all of whom took part in our musical evenings. I also remember the strains of music that came from the neighboring apartment of an engineer who was an excellent cellist and passionately fond of chamber music. With a group of his friends he often played quartets and trios by Mozart, Haydn, Beethoven, Borodin, and Tchaikovsky. I used to go out into the hallway and sit there for hours, the better to hear the music. In our apartment, too, we had amateur musical evenings. All this impressed itself on my musical memory and played a certain part in my future work as a composer.

"My mother wanted her children to have a good musical education. When my older sister, Marusia, was nine, my mother began giving her piano lessons. Three years later, when I reached the same age, my mother insisted that I take my place at the piano. Marusia became a professional musician and today [1956] teaches piano at the Leningrad Ballet School and also the obligatory piano class at the Leningrad Conservatory. My younger sister, Zoya, could not avoid her piano lessons, but did not follow a musical career, being trained instead as a veterinary surgeon."

An aunt remembered the young Mitya as "a very serious and sensative child, often very meditative . . . and rather shy," fond of fairy-tales, for ever composing or improvising at the piano, though inclined to be modest about his music, reading Gogol, practicing Liszt, but loving Mussorgsky and Rimsky-Korsakov most of all. The same aunt, Nadejda Galli-Shohat, who emigrated to the United States in 1923, told her nephew's biographer, V. I. Seroff, that when she first heard the Symphony No. 1, she was astonished to recognize in it many fragments she had heard him play as a young boy, some of the associated with, among other matters, La Fontaine's fable of the grasshopper and the ant, and with Hans

Christian Andersen's tale of *The Little Mermaid*. It became clear that music was to be central in the boy's life and that in spite of financial hardships his gift had to be protected and nurtured. Well prepared, first at home, then at Glyaser's Music School, he was admitted to the Conservatory in Petrograd (as it was then called) in 1919.

Shostakovich was for a while unsure whether to concentrate on composition or piano. "If truth be told, I should have done both," he said years after he had chosen composition. He must have been an excellent pianist, for his graduation recital at the Conservatory included Beethoven's *Hammerklavier* Sonata, Opus 106. For a while, piano came in useful in that he was able to help support his parents and sisters by playing for silent movies, but it gradually receded from the center of his musical existence and he gave his last solo recital in 1930.

His principal teacher in composition was Maximilian Steinberg, himself a pupil of Rimsky-Korsakov, Glazunov, and Liadov. Steinberg's own musical inclinations were academic-conservative, but he was a good teacher, able to help his pupil become articulate in a language many of whose details can hardly have been to the older man's taste. Moreover, when the plan for a Leningrad Philharmonic performance seemed about to be shipwrecked because Shostakovich had no money to pay for the copying of orchestra parts, the Conservatory undertook to foot the bill, something that would not have been done without Steinberg's support.

Shostakovich sets his spirited and ingenious symphony up in the conventional four movements, but putting the scherzo second and the slow movement third (in itself a very conventional unconventionality). Throughout, he finds ways of playing interestingly and unexpectedly within that form, producing events in unexpected order, interrupting, reverting. And while he owes some of the details of his nose-thumbing, wrong-note humor to Prokofiev, what strikes us about this astonishingly precocious debut-piece is how unmistakably the nineteen-year old composer speaks in a voice all his own and how confidently and freshly he imagines orchestral sounds.

—M. S.

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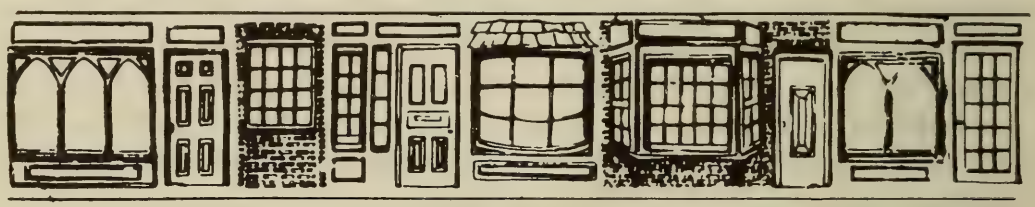
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Sunday, 23 July at 2:30

KLAUS TENNSTEDT conducting

MOZART — Symphony No. 32 in G, K. 318
Allegro spiritoso — Andante — Tempo I

VON WEBER — Piano Concerto No. 1 in C, J. 98
Allegro
Adagio
Finale: Presto

MALCOLM FRAGER

INTERMISSION

STRAUSS — Le Bourgeois Gentilhomme, Orchestral Suite, Opus 60
Overture to Act I (Jourdain the Bourgeois)
Minuet
The Fencing-master
Entrance and Dance of the Tailors
The Minuet by Lully
Courante
Entrance of Cléonte (after Lully)
Prelude to Act II (Dorantes and Dorimène, Count and Marchioness)
The Dinner (Table Music and Dance of the Kitchen Boy)

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Berkshire Music Center Vocal Music

Sunday, July 23 10:00 am:
Berkshire Music Center Chamber Music

Sunday, July 23 8:30 pm:
Boston University Chamber Music

Monday, July 24:
Boston University Young Artists Orchestra
Victor Yampolsky, conductor

Rossini	Overture to the *Barber of Seville*
Beethoven	Symphony No. 4
Wagner	Ride of the Valkyries

Wednesday, July 26:
Berkshire Music Center Orchestra
Klaus Tennstedt, conductor

Mozart	Overture to the Marriage of Figaro
Hindemith	Symphonic Metamorphosis on Themes of Weber
Brahms	Symphony no. 4

Saturday, July 29 2:30 pm:
Boston University Young Artists Vocal Music Program
Thomas Dunn, conductor

Poulenc	*Sécheresses*
Bach	Magnificat

Sunday, July 30 10:00 am:
Berkshire Music Center Chamber Music

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NOTES

Wolfgang Amadeus Mozart
Symphony No. 32 in G, K. 318

Johannes Chrysostomus Wolfgangus Theophilus Mozart was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He wrote the Symphony No. 32 in 1779. It is scored for two flutes, two oboes, two bassoons, four horns, two trumpets, and strings.

The Italians still use *sinfonia* as their everyday word for overture. Here is Mozart using the word in just that sense, writing a work that is much closer to the Italian opera overture of his day than to what we would expect to find offered as a symphony. A festive quick movement is interrupted by a graceful Andante, after which the Allegro is resumed as though in mid-thought. The music was indeed used in Vienna as overture to the operatic pasticcio *Villanella rapita,* and scholars have also speculated about Mozart's having intended it as prelude either to the Singspiel *Zaide* or to Gebler's play, *Thamos, King of Egypt.*

—M. S.

Carl Maria von Weber
Piano Concerto No. 1 in C, J. 98

Carl Maria Friedrich Ernst von Weber was born in Eutin, Oldenburg, on 18 November 1786 and died in London on 5 June 1826. He completed the Piano Concerto in C on 4 October 1810. On 26 May that year, he had already performed the second and third movements at the Mannheim Museum (a club devoted to the muses, not a picture gallery), and with such success that he had to repeat the work. The first complete performance was given at Mannheim, also by Weber, on 19 November 1810. The present performance is the first by the Boston Symphony. The orchestra consists of two each of flutes, oboes, bassoons, horns, and trumpets, with timpani and strings.

In 1810, Weber was twenty-four and already a much-traveled young man. He was born in a small town in the extreme North of Germany, where his father was town musician. The family was middle-class, the composer's father simply having at some point arrogated for himself the prefix "von." (Carl Maria von Weber was first cousin to the famous soprano Aloisia Weber, with whom Mozart was in love and whose younger sister Constanze he married.) Franz Anton Weber hoped to rear a musical prodigy on Mozartean lines, but when violin lessons at age three proved no great success, he tore the instrument from the boy's hand, saying "Whatever we eventually make of you, for sure it won't be a musician." Before long, though, he perceived enough of a gift in the boy to send him to Michael Haydn in Salzburg, being careful later to avoid specifying *which* Haydn his son had studied with. Later, Weber became a pupil of the somewhat charlatanesque Abt Vogler of Robert Browning's poem. He held jobs that ranged from being conductor at the Breslau Opera (at 17!) to being Secretary to the frivolous younger brother of the dissolute King of Württemberg. He tended to make waves, professionally and personally.

Though cadaverously thin, as well as lame from a malformed hip-joint, he was compellingly attractive to women. Banished from Stuttgart and the Kingdom of Württemberg for life because of a fiscal mess, Weber went to Mannheim on the recommendation of his older friend, the composer Franz Danzi. "Born again," he noted in his diary. He was a young man with a history, but also with the beginnings of an enviable reputation as composer, conductor, pianist, and writer about music.

He must have begun the C major Piano Concerto almost immediately. It was altogether characteristic of him to begin in the middle, for he was always more interested in slow movements and finales than in the first movements—a preference, to summarize it all to crudely, for the coloristic over the architectonic. But pleasant as Mannheim was, in the fall he moved to Darmstadt, where he thought the pasture might be greener. It was not, and he took to traveling and did not settle again until he became conductor in Prague in 1813. Still, Darmstadt was fun: he met his old teacher, the Abbé Vogler, again; took up with a twenty-year old pupil of Vogler's from Berlin called Jakob Beer, who would eventually make the bigtime as Giacomo Meyerbeer; made a friend for life in the Austrian composer Johann Gänsbacher; and helped found a "Harmonious Society" for the stimulation of discussion and sensible musical criticism. In that lively atmosphere he completed his concerto.

To trace Weber's progress through his three works for piano and orchestra is fascinating. In the Concerto No. 1 he is out to dazzle and to charm, and he is content to give his considerable powers of seduction an essentially conventional framework. The Concerto No. 2 in E flat of 1812 shows more ambition: the year before he had bought the score of Beethoven's concerto in the same key, the famous *Emperor,* and he too writes an Adagio in far-away B major and a Rondo finale in six-eight time. The *Concertstück,* planned in 1815 but not actually written down till 1821 (to be played here by Claudio Arrau on Friday, 18 August), has him making entirely original departures in manner and form.

He begins here, as Mozart often did, or like Beethoven in his C major Concerto, with something on the order of a march. He works in lyric contrast with skill, and the soloist's first entrance is timed with Mozartean wit. The movement is, moreover, an entracing hybrid in which the formalities of classical phrase structure stand cheek by jowl with all manner of harmonic and pianistic exoticisms. In the Adagio, Weber is wholly himself. Debussy once said that the works of Weber were all the orchestration textbook one could ever need: here, for background to the piano's elegantly impassioned song, he gives us the sound of violas and basses with two solo cellos. The piano writing itself is no less original and it reflects Weber's own virtuosity (not to mention the shape of his hands, with thumbs that reached the first joint of his index finger). The crescendo on one chord that we hear at the very end of the Adagio was a Weber specialty: when the composer visited Weimar in 1812, though Goethe was rude, Wieland, then nearly eighty, particularly asked to hear Weber's crescendo and to experience the accompanying feeling of being drawn upward *(das Emporgezogenwerden dabei).* The finale of the C major Concerto is a swirling and irresistible waltz.

—M. S.

Richard Strauss
Le Bourgeois Gentilhomme, concert suite, Opus 60

Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. The period of composition of the music heard in this suite spans from 1668, when Jean-Baptiste Lully wrote the incidental music for Molière's George Dandin *that Strauss quotes in Cléonte's entrance music, to 1917, when Strauss wrote the Courante. The complicated genesis of the* Bourgeois Gentilhomme *music is outlined in the note below. The concert suite was heard for the first time when Strauss conducted it at Salzburg on 31 January 1920. The score calls for two flutes (doubling piccolo), two oboes, two clarinets, two bassoons, two horns, trumpet, trombone, timpani, cymbals, tambourine, triangle, bass drum, snare drum, glockenspiel, harp, piano, six violins, four violas, four cellos, and two basses. Tatiana Yampolsky plays the piano at this performance.*

The question was, what to do after *Rosenkavalier?* For Strauss, who at forty-six was no longer a self-starter but needed the stimulus of collaboration, this was an issue even before the new comedy was produced. That he would work again with Hugo von Hofmannsthal, whose version of *Elektra* he had used and who had written *Rosenkavalier* for him, was a foregone conclusion, and he pressed his "dear poet": what about Calderón's *Semiramis*? Or something from the French Revolution like *Dantons Tod*? Von Hofmannsthal, not amused, countered with various suggestions, of which one eventually turned into *Die Frau ohne Schatten.*

For the moment, though, all these schemes were displaced by the poet's and the composer's decision to render thanks to Max Reinhardt, director of the first *Rosenkavalier* production, by concocting an elegant trifle for his company in Berlin. One of the many sources on which von Hofmannsthal had drawn for *Der Rosenkavalier* was Molière, and so it came about that he proposed a much shortened German version of *Le Bourgeois Gentilhomme* in which the grand and absurd Turkish ceremony at the end would be replaced by some sort of musical production. The theme that emerged was that of Ariadne, the Cretan princess who helped Theseus escape from the labyrinth after he had slain the Minotaur, but who was nonetheless abandoned by him on the island of Naxos, though afterwards rescued by Dionysus. All this, moreover, could be wed to another plot idea of von Hofmannsthal's, one of a princess whose three suitors caused an opera company and a troupe of comedians to appear at her castle at the same time.

The upshot—and getting there was harder than you might infer from this necessarily compressed account—was an entertainment in which von von Hofmannsthal's adaptation of Molière was followed by Strauss's one-act opera, *Ariadne auf Naxos.* The musical demands went beyond Reinhardt's resources, and this work was produced in October 1912 in Stuttgart, with some of Reinhardt's players involved in *Le Bourgeous Gentilhomme* or *Der Bürger als Edelmann.* Without being a failure, it was not exactly a success, the theater crowd finding the opera too long, the opera buffs being impatient at having to wait two hours for "their" part of the evening. Von Hofmannsthal quickly proposed a revision, one that would abandon the Molière play altogether and make *Ariadne auf Naxos* into an independent

opera, though with a new musical prologue. This was first given in Vienna in October 1916. The next step was to rescue the Molière-Hofmannsthal play, and this, expanded and with incidental music by Strauss, was produced in Berlin in April 1918. The final stage was the extraction of a concert suite from the incidental music.

We have, in sum, four related works:

I. A combined play and opera—Strauss's *Ariadne auf Naxos* to be given after von Hofmannsthal's adaptation of Molière's *Le Bourgeois Gentilhomme.* The operatic half was given its American premiere under Erich Leinsdorf's direction by the Boston Symphony on 3 January 1969.

II. Strauss's opera *Ariadne auf Naxos,* one act and a prologue, i.e. the opera without the play. This is the version of *Ariadne* ordinarily produced and recorded.

III .The Molière-Hofmannsthal play, without the opera, but with incidental music by Strauss. The complete score—but with a narration instead of the play—had its American premiere at Tanglewood in 1964, Erich Leinsdorf conducting. This draws on I., but also includes earlier and newly composed music by Strauss, as well as Straussian arrangements of Lully.

IV. The orchestral suite, consisting of nine numbers drawn from III. This is what is heard at this afternoon's concert, and here are the movements:

Overture—This was the overture to the original *Ariadne* opera. Its jiggling sixteenth-notes and the scoring with the prominent keyboard part suggest Baroque music. It is intended as a portrait of Monsieur Jourdain, the bourgeois would-be gentleman whose tax-free income outruns his taste, education, and good sense.

Minuet—The minuet, says M. Jourdain, is his favorite dance, and here he takes instruction in its steps. This graceful music is salvaged from a ballet called *Kythère,* based on paintings of Watteau, Fragonard, and Boucher, which Strauss planned in 1900 and for which he composed a few numbers in the summer of 1901 before abandoning the project.

The Fencing-master—As that flamboyant functionary struts his stuff, trombone, trumpet, piano, and horn are put through their paces. The piano part is marked "con bravura."

Entrance and Dance of the Tailors—More music from *Kythère,* first a gavotte chiefly for woodwinds, then a polonaise with a dashing violin solo.

The Minuet of Lully—Strauss was scornful about the suggestion that he might adapt some of the music Lully had written for the original production of Molière's play in 1670. At best, he said, "a little distilled mustiness" might work a stimulant, like the rotting apples Schiller used to keep in his desk drawer. Here he does, however, use what by 1917 he was willing to call Lully's "charming and famous" minuet.

Courante—Like the Lully Minuet, this dance with all its clever canons, was added for the 1918 production in Berlin.

Cléonte's Entrance—Here is more Lully, a sarabande from his music for Molière's *George Dandin,* beautifully scored by Strauss for string octet, followed by a quick dance for woodwinds with triangle, and taken from the 1668 *Bourgeois Gentilhomme* music. The sarabande is then repeated in the richest sonority Strauss can draw from his ensemble.

Prelude to Act II—Another elegant movement from the first *Ariadne* opera.

The Dinner—In this the most ambitious section of Strauss's score we hear first a formal entrance march, after which the several courses are served: salmon (from the Rhine, as the strings with their Wagner quotation clearly tell us); mutton (with the famous *Don Quixote* sheep); song-birds roasted on spits (with the larks from the *Rosenkavalier* sunrise and a touch of Verdi); an *Omelette Surprise,* in which the *surprise* is a kitchen-boy who performs an erotically suggestive dance (as one would probably not infer from Strauss's breezy waltz). After each course is presented there is opportunity for conversation, the cello solo to which the birds are crunched being one of Strauss's most seductively lyric pages.

—M. S.

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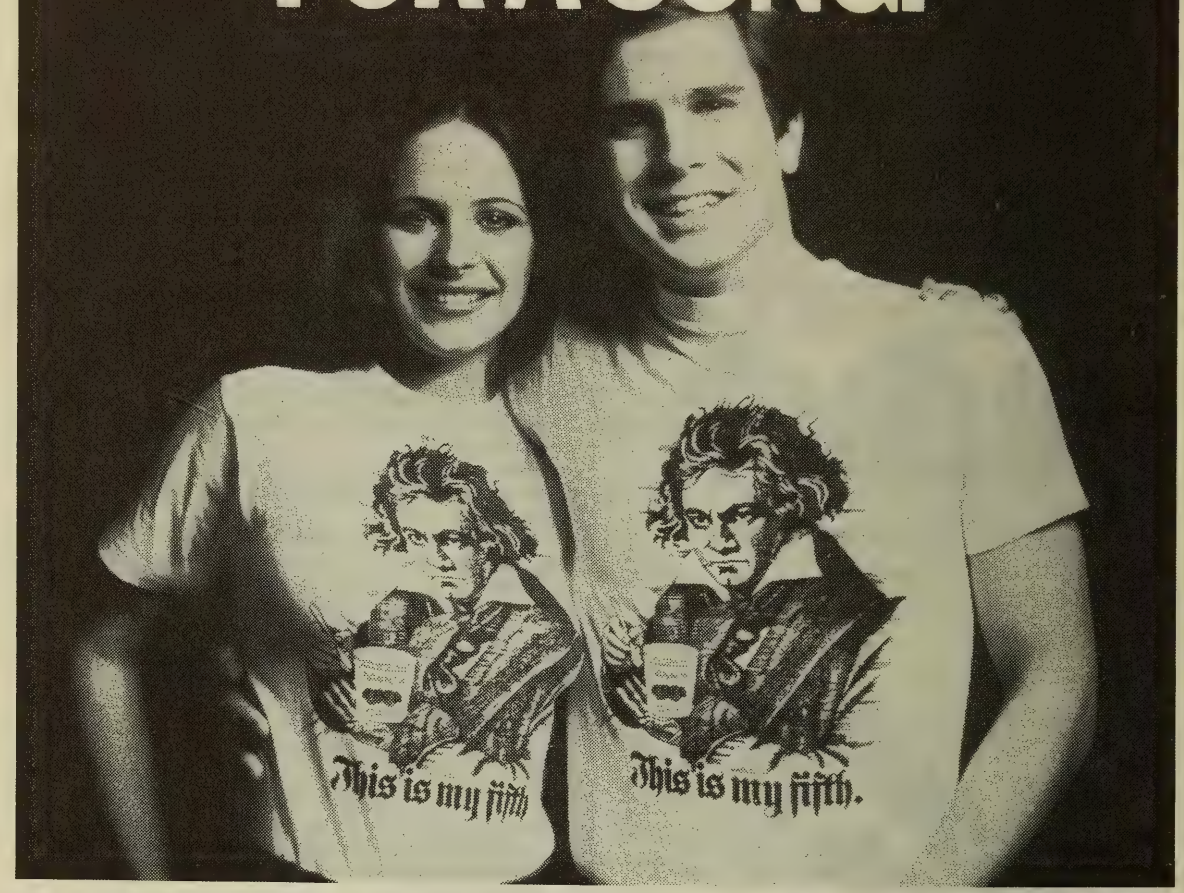
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T

ARTISTS

Phyllis Curtin



Born in Clarksburg, West Virginia, soprano Phyllis Curtin first came into the limelight when she sang *Salome* with the New York City Opera. Following this acclaimed performance, she began her international opera and concert career, which led her to Europe and South America. Since then she has appeared frequently with the Boston Symphony Orchestra, as well as the Cleveland, Minnesota, Ottawa, and other leading orchestras. She has sung a large number of U.S. operatic premieres, including Poulenc's *Les Mamelles de Tirésias,* Milhaud's *Medea,* Richard Strauss's *Intermezzo,* Floyd's *Susannah, Wuthering Heights,* and *The Passion of Jonathan Wade,* and Milhaud's *La Mère coupable.* Noted conductors have chosen her for prestigious performances: for George Szell she was the soprano soloist at the historic inaugural concert of the Cleveland Orchestra's Blossom Festival; Carlo-Maria Giulini invited her to sing in Rossini's *Stabat Mater* and Shostakovitch's Symphony No. 14, a work which she premiered in the United States with Eugene Ormandy and the Philadelphia Orchestra and performed this season in London's Queen Elizabeth Hall with the Australian Sinfonia. Ned Rorem's *Ariel,* a work written to poetry of Sylvia Plath, was written for her, and was premiered in the Library of Congress.

Earlier this season, in the inaugural week of the Denver Symphony's new concert hall, Miss Curtin sang Beethoven's *Missa Solemnis,* and in San Francisco she performed Poulenc's one-woman opera, *La Voix humaine,* with Sarah Caldwell conducting the San Francisco Symphony. Several years ago, Argentina's Alberto Ginastera invited Miss Curtin to premiere his *Milena,* a song cycle for soprano and symphony orchestra, based on love letters of Franz Kafka. She recorded this work and subsequently won a Grammy nomination. The coming season will find Miss Curtin singing such operatic roles as Rosalinda in *Die Fledermaus* with the Opera Company of Philadelphia, and a recital performance of Mahler's *Song of a Wayfarer.*

Thirty years ago, Phyllis Curtin made her first professional appearance at Tanglewood, under the conductorship of Leonard Bernstein, in *Peter Grimes.* Having attended the Berkshire Music School as a student, Miss Curtin has continued her association with the Berkshire Music Center, becoming an Artist-in-Residence during the 1975-76 season. She is now in charge of the master classes in voice at Tanglewood, a program which she herself established. She is also the head of Yale University's voice department, and teaches after concert and recital performances at universities across the country.

Robert Weirch



Robert Weirich, Assistant Professor of Piano at Tulane University in New Orleans, Louisiana, was born in Massillon, Ohio. In 1972 he received his Bachelor or Music degree from Oberlin College Conservatory, where he studied with Emil Danenberg. Following two years as Director of Music at Vermont Academy, Mr. Weirich spent a summer at Yale-in-Norfolk as the pianist in the contemporary chamber ensemble under the direction of Arthur Weisberg.

Mr. Weirich received his Master of Musical Arts degree from the Yale School of Music in 1977. He was the winner of the Sprague Hall competition and was the guest soloist with the Yale Philharmonia. He has played throughout New England, in solo recital, in chamber ensembles, and joined by his wife Lisa on a second piano. As the 1977 first prize winner of the Portland (Maine) Symphony Orchestra competition, he has returned for several recital performances in Maine.

Mr. Weirich has served as accompanist to Phyllis Curtin in recitals in Marlboro, at Norfolk, and in the White House, following a state dinner in honor of West German chancellor Helmut Schmidt.

Malcolm Frager



Malcolm Frager has played with virtually every major orchestra in the western world. He has also played a recital by the light of a miner's lamp during a blackout, and sat on the stage chatting amiably in Spanish with a South American audience during a pedal replacement.

Putting up with various crises is second nature for an artist who is probably the most widely-traveled of his generation, having already played in more than 70 countries. (Chatting with foreign audiences comes naturally for a *magna cum laude* launguage graduate from Columbia University who is fluent in seven languages.)

Born in St. Louis in 1935, Mr. Frager began studying with his grandmother when he was four, gave his first recital at six, and was soloist with the St. Louis Symphony under Vladimir Golschmann at ten.

The real launching of the Frager career, however, came with the double-barreled win of first prize in both the Edgar M. Leventritt Award and the

Queen Elisabeth of Belgium International Music Competition in Brussels in 1959 and 1960, respectively. He was the first pianist ever to win both awards, characterized by *Time* magazine as "two of the toughest competitions in music."

This summer Mr. Frager appears with orchestras in Chicago, Detroit, and Cleveland, and in summer festivals in Bulgaria, Poland, Germany, and Italy. He leaves in August for a season which will include seven European tours.

Klaus Tennstedt

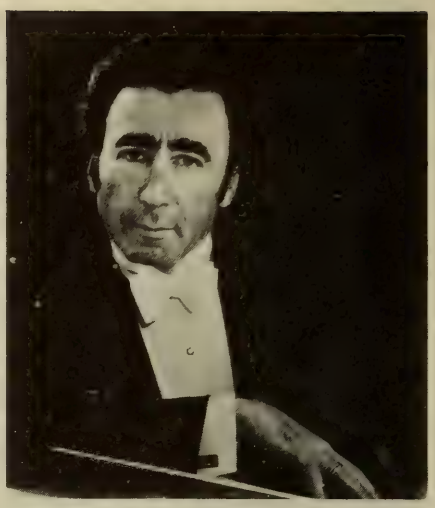


Klaus Tennstedt, born in Merseburg, Germany in 1926, studied piano, violin, and theory at the Leipzig Conservatory. In 1948 he became the first concert-master at the Municipal Theater in Halle/Saale (a position which at that time also served as the Theater's main conductor). In 1958 he became the General Musical Director at the Dresden Opera and in 1962 became the Director of the State Orchestra and Theater in Schwerin. During this period, Mr. Tennstedt appeared as a guest conductor of the Leipzig Gewandhaus Orchestra, Dresden Philharmonic, Dresden Staatskapelle, Berlin Radio Symphony (RIAS), Brno Philharmonic, and the Comic Opera of Berlin.

In 1971 Mr. Tennstedt moved from East Germany and conducted for several months at the Stora Theater in Goteburg and the Swedish Radio Symphony in Stockholm, and then became the General Music Director of the Kiel Opera. He conducted the Berlin Opera production of Henze's *Undine*, productions at the Bavarian State Opera, and began his present schedule of concerts with the leading orchestras of Germany including the Berlin Philharmonic, Bavarian Radio Symphony, NDR/Hamburg and Banberg Symphonies. He has recently been appointed Music Director of the NDR/Hamburg Orchestra and Principal Guest Conductor of the Minnesota Orchestra.

Following his North American debut with the Toronto Symphony in 1974, Mr. Tennstedt made his United States debut with the Boston Symphony. He first conducted at Tanglewood in the summer of 1975, and opened the San Francisco Symphony's Concord Festival that same summer. Since then, he has, in addition to repeated re-engagements in Boston and Toronto, appeared on this continent with the orchestras of New York, Chicago, Philadelphia, Cleveland, Minnesota, St. Louis, Detroit, Washington, D.C. (National Symphony), Cincinnati, Dallas, San Francisco, Ottawa, Montreal, and Mexico City. He opened the 1978 Meadowbrook Festival with the Detroit Symphony conducting the Verdi Requiem.

Sergiu Comissiona



Sergiu Comissiona became the Music Director of the Baltimore Symphony Orchestra in 1969, and maintains a schedule with them of over seventy concerts per season, new commissions and recordings, and educational projects. Beginning this year he serves concurrently as Musical Advisor and Principal Conductor for the American Symphony Orchestra in New York. Maestro Comissiona also maintains continuing associations with summer festivals in Pennsylvania, New York, and Colorado, as well as his former orchestras in Sweden and Israel.

During the summer he will be appearing at the Chautauqua Institution in New York where he is Permanent Conductor of the Festival Orchestra, and at the Temple University Music Festival near Philadelphia, where he has been Artistic Director since 1976 with the Pittsburgh Symphony. His guest appearances at the Aspen Festival have been seen on nationwide television. In Israel, where Maestro Comissiona was Music Director of the Haifa Symphony Orchestra for six years, he conducted the Jerusalem Symphony in a joyous observance of the peace negotiations last December. As the founding conductor of the Israel Chamber Orchestra he toured the United States and Canada with them in 1963, and was invited to return as guest conductor by the orchestras of Philadelphia, Chicago, Baltimore, and others. During this period he also became Music Director and now Principal Guest Conductor of the Gothenburg Symphony Orchestra in Sweden.

The Baltimore Symphony under Maestro Comissiona's conductorship has been invited to the Kennedy Center, Carnegie Hall, the Worcester Festival, the Mostly Mozart Festival, the New York City Opera, and will visit Chicago for the first time next season. Maestro Comissiona has focused on commissions to American composers such as George Rochberg, Gunther Schuller, Roger Sessions, Lukas Foss, Ross Lee Finney, Elie Siegmeister, and Baltimore's own Roberg Hall Lewis and Jean Eichelberger Ivey. For 1978 he selected a Californian, Henri Lazarof, to write a major work which will be premiered on 19 April. Maestro Comissiona was also the moving force behind Baltimore's biennial competition for young conductors begun in 1974, which has been the subject of a prize winning television documentary for PBS entitled *In Search of a Maestro.* His own journey from Bucharest to Baltimore was inspired to some degree, by a similar competition for conductors held in Besancon, France, where he won a top prize in 1954 representing his native Rumania. Born to a musical family in 1928, he trained as a violinist. Opera was his first love, thanks to his mother's appearances with local companies. He went to see her in *Faust* but found the performance cancelled for the need of a conductor to replace the scheduled maestro. Filling in, unannounced, he made his conducting debut at the age of seventeen.

Maestro Comissiona became the youngest permanent conductor of the Rumanian National Ensemble, and went on to conduct at Covent Garden, at numerous productions with the Baltimore Opera Company, and at Drottningholm. Following his acclaimed New York debut in 1977, he was also asked to conduct premieres of Puccini's *La fanciulla del west* at the Los Angeles Music Center and at the Kennedy Center. Mr. Comissiona has been honored by the Peabody Conservatory of Music with a Doctor of Music degree, and by Loyola College of Baltimore as a Doctor of Humane Letters. He became a citizen of the United States on 4 July 1976 in a ceremony held at Fort McHenry in Baltimore Harbor, the site of the battle which inspired the writing of the "Star Spangled Banner."

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, and Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and music director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany, and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and recently recorded works of Mrs. H. H. A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin.

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String Trio in G, Op. 9, No. 1

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Trio in B flat for piano, violin, and cello, *Archduke,* Op. 97

Friday, 28 July at 7
(Weekend Prelude)

CHRISTOPH ESCHENBACH, piano

SCHUBERT

Piano Sonata in B flat, D. 960

Friday, 28 July at 9

ANDRE PREVIN conducting

ALL BEETHOVEN PROGRAM

Romance in G for violin and orchestra, Op. 40

Romance in F for violin and orchestra, Op. 50

JOSEPH SILVERSTEIN

Symphony No. 7 in A, Op. 92

Saturday, 29 July at 8:30

ANDRE PREVIN conducting

MOZART

Violin Concerto No. 5 in A, K. 219

MAYUMI FUJIKAWA

PROKOFIEV

Symphony No. 5 in B flat, Op. 100

Sunday, 30 July at 2:30

CHRISTOPH ESCHENBACH conductor and pianist

ALL BEETHOVEN PROGRAM

Piano Concerto No. 2 in B flat, Op. 19

Symphony No. 3 in E flat, *Eroica,* Op. 55

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SCHUBERT
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(Weekend Prelude)
BENITA VALENTE, soprano
CYNTHIA RAIM, piano
HAROLD WRIGHT, clarinet
SCHUBERT
Songs including *Der Hirt auf dem Felsen*

Friday, 11 August at 7
(Weekend Prelude)
GILBERT KALISH, piano
YEHUDI WYNER, piano
SCHUBERT
Piano Music for Four Hands

Friday, 18 August at 7
(Weekend Prelude)
TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER conducting
ALL SCHUBERT PROGRAM
Mirjam's Siegesgesang
Gott in der Natur
Ständchen
Der 23. Psalm
Nachthelle

Thursday, 24 August at 8:30
ROBERT TEAR, tenor
JOHN SHIRLEY-QUIRK, baritone
MARTIN ISEPP, piano
Program to include:
SCHUBERT
Schwanengesang, D. 957

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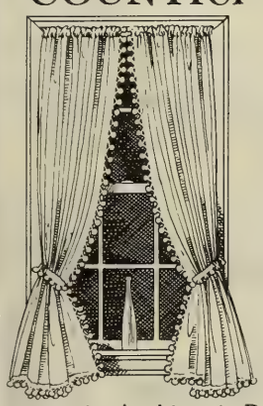
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WALK 1:30

1978 Tanglewood Talks & Walks

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Berkshire Music Center, 1978

3 AUGUST—EDWIN BARKER
Principal Bass
Boston Symphony Orchestra
Tanglewood Alumnus
Harold D. Hodgkinson chair

10 AUGUST—LESLIE MARTIN
Bass
Boston Symphony Orchestra
Member, The Wuz

17 AUGUST—PHYLLIS CURTIN
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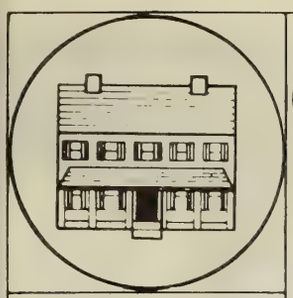
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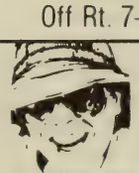
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SCULPTURE AT TANGLEWOOD—1978



Photograph by Robin James

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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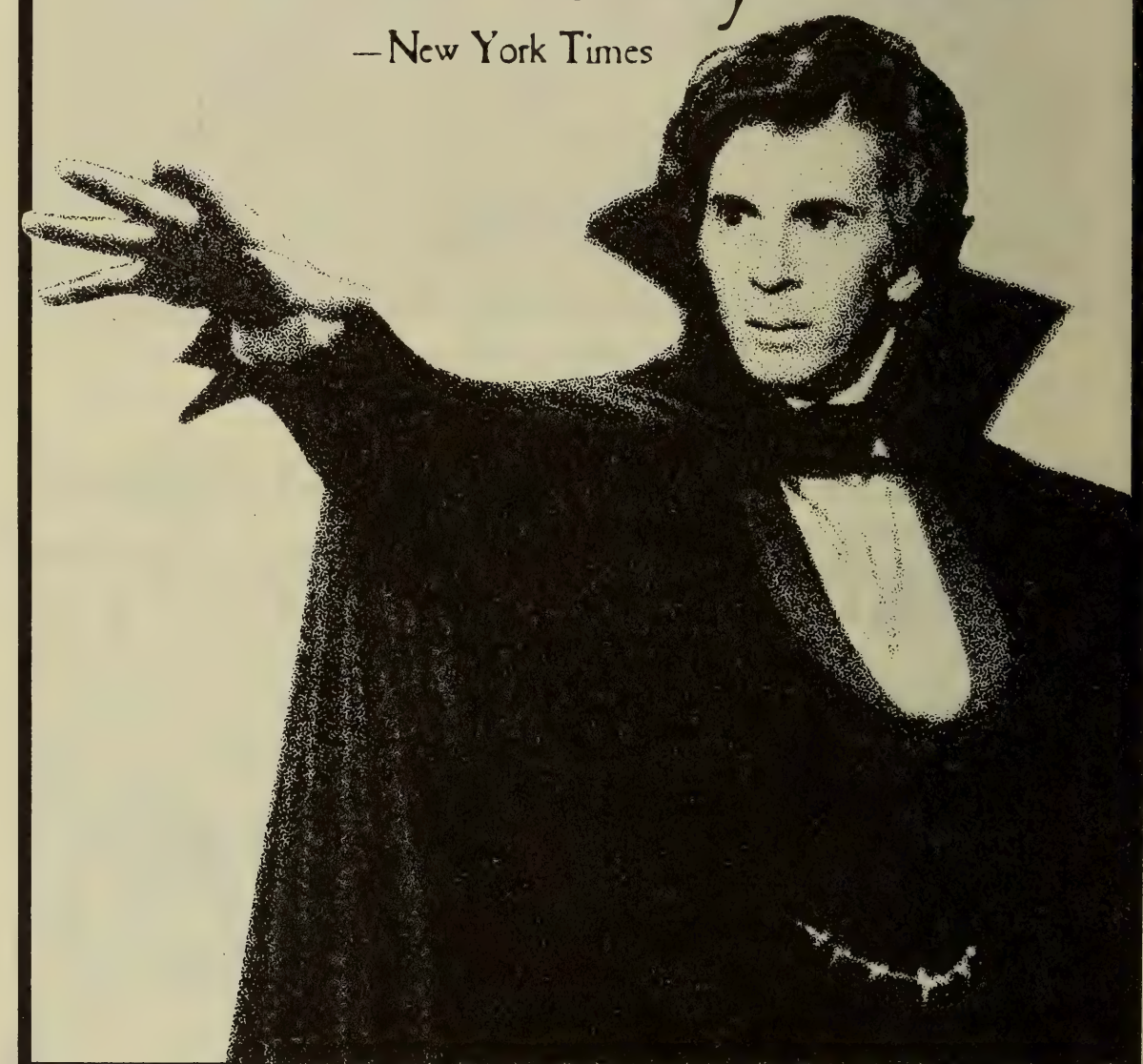
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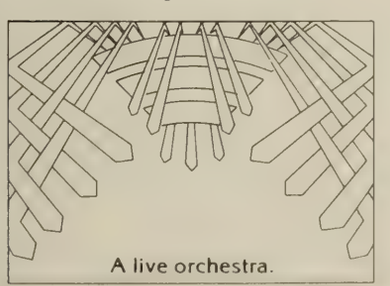
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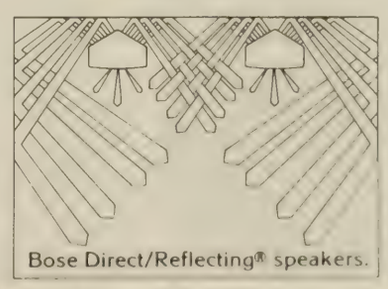


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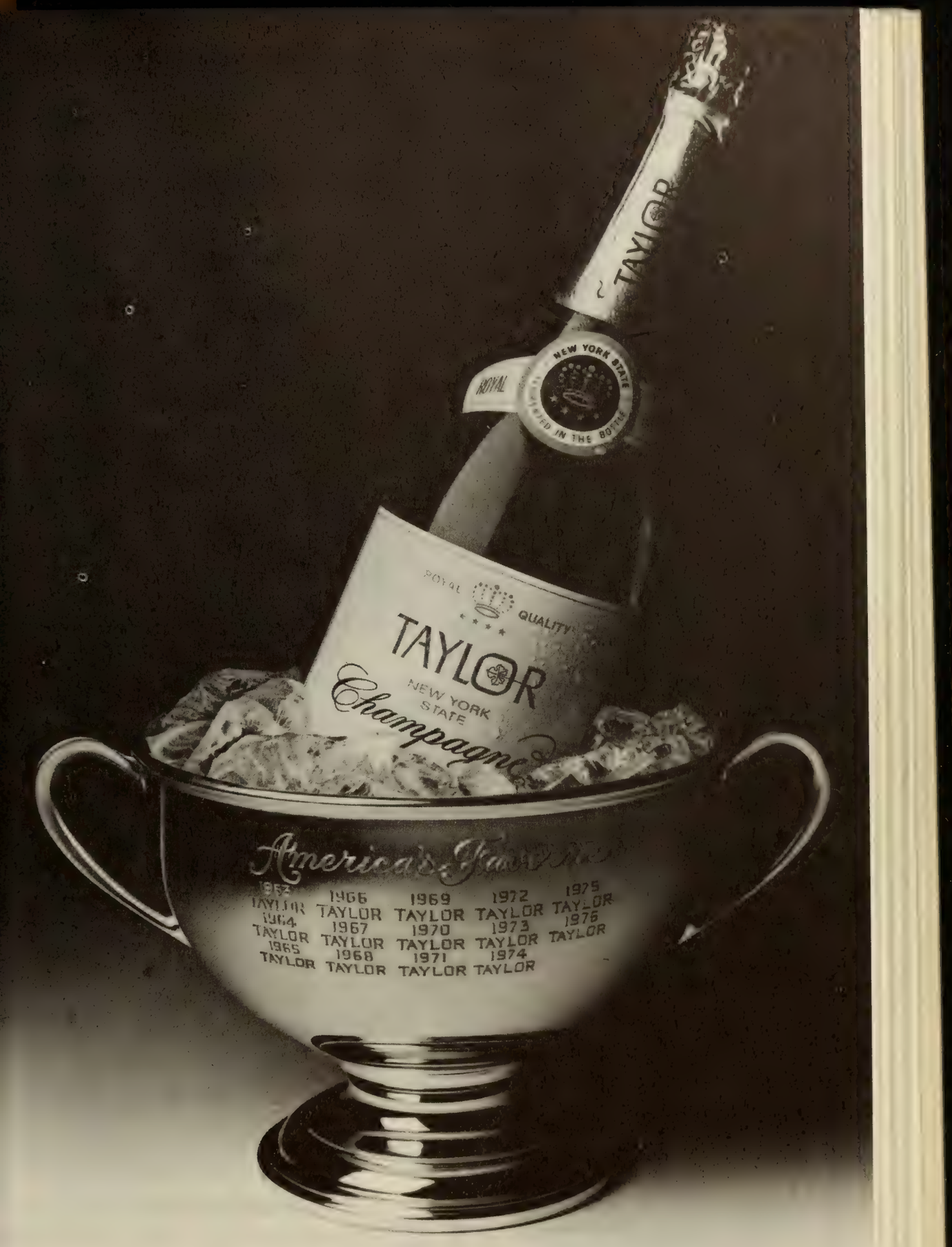
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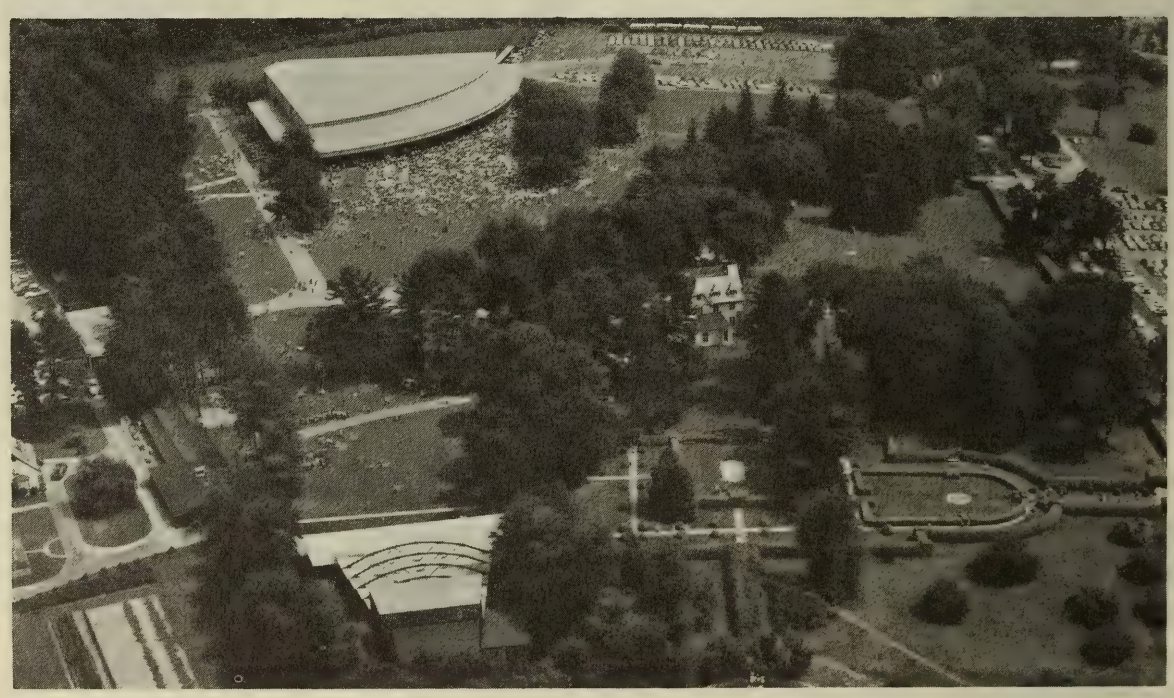
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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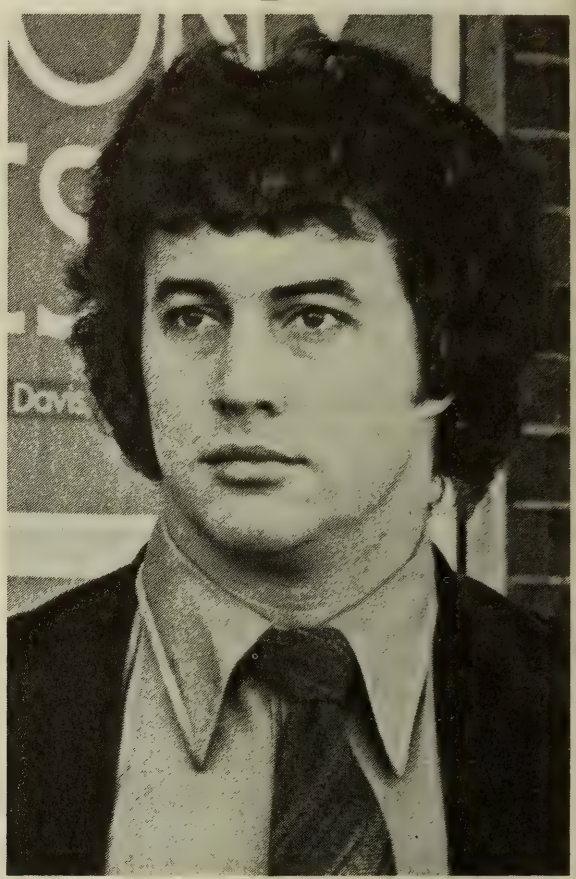


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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five season, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa pursues an active international career and is a regular and favorite guest conductor with the Berlin Philharmonic, the Orchestre de Paris, and at the Salzburg Festival each year. He has conducted at Covent Garden, and returns to Japan annually to conduct the New Japan Philharmonic and other orchestras. The newest items on his large and growing discography with the Boston Symphony, are Bartók's *Miraculous Mandarin* Suite, and *Music for Strings, Percussion, and Celeste,* Mahler's Symphony No. 1, and Tchaikovsky's Symphony No. 5 (all on Deutsche Grammophon), and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* (New World Records).



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Peter Chapman, *trumpet*
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Thursday, 27 July at 8:30

BEETHOVEN String Trio in G, Opus 9, no. 1
Adagio — Allegro con brio
Adagio, ma non tanto
Scherzo: Presto
Presto

BEETHOVEN Quintet in E flat for piano and winds, Opus 16
Grave — Allegro, ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

INTERMISSION

BEETHOVEN Trio in B flat for piano, violin, and cello, Opus 97, *Archduke*
Allegro moderato
Scherzo: Allegro
Andante cantabile ma però con moto
Allegro moderato

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NOTES

Ludwig van Beethoven
String Trio in G, Opus 9, no. 1
Quintet in E flat for piano and winds, Opus 16
Piano Trio No. 9 in B flat, Opus 97, *Archduke*

Ludwig van Beethoven was born probably on 16 December 1770 (his baptismal certificate is dated 17 December), certainly in Bonn, and he died in Vienna on 26 March 1827. The String Trio and the Quintet were written in 1796, the Archduke *Trio, sketched in 1810, was written between 3 and 26 March 1811 and played in public for the first time in Vienna on 11 April 1814 by the composer with the violinist Ignaz Schuppanzigh and the cellist Joseph Linke. This was Beethoven's last appearance as a pianist.*

Trios for violin, viola, and cello are rare, and Beethoven wrote most of the famous examples. (Mozart had provided a unique and great model in his E flat Divertimento, K. 563, and after Beethoven and a single, charming work of Schubert's, the important pieces are by twentieth-century composers such as Schoenberg and Dohnányi, who would very much have disliked being thus coupled.) Beethoven had tried his hand at the genre as early as 1792—Opus 3 in E flat—and a few years after his move to Vienna he produced in quick succession four works in this scoring, the Serenade in D, Opus 8, and the three trios that make up Opus 9. Several years later he offered to write another set for the Scottish publisher George Thomson, but he never got around to realizing this scheme. He was actually very busy then with a group of large-scale works including the Fourth Piano Concerto, the Fourth Symphony, and the three Rasumovsky String Quartets, Opus 59. The string quartet had displaced the string trio in Beethoven's hierarchy. Whether as a young man he had found trios fascinating and stimulating for their own sakes or whether he was, as it were, working up to his first quartets as, for example, Brahms was to work up to his first symphony by way of serenades, we do not know. In any event, the three trios of Opus 9 are confident, accomplished, strikingly individual pieces, an impressive advance even with respect to the delightful, once so popular, much transcribed trio Serenade, Opus 8. In his dedicatory letter to Count Johann George von Browne-Camus, a nobleman of Irish descent in the employ of the Tsar, Beethoven referred to Opus 9 as his best work to date, and few of us, watching the progress of the G major Trio from its arresting slow introduction to the wittily developed finale, would offer to disagree with him.

It did not take Beethoven long after his settling in Vienna in 1792 to make an enviable name for himself as a pianist, one who played connoisseurs' music like the preludes and fugues of Johann Sebastian Bach as well as more current repertory like Mozart's D minor Concerto (for which he wrote a set of cadenzas that are still played) and who raised goosebumps with his fantastic inprovisations. The Quintet for piano and winds is a work he composed for his own use on a tour to Prague, Dresden, Leipzig, and Berlin that he undertook between February and July 1796. Of a performance in Vienna in 1804 it is told that at one of the holds

that occur before the various returns of the main theme in the last movement, "Beethoven suddenly began to improvise, using the Rondo as a theme, and for a considerable time entertaining himself and his audience, though not the other players. They were displeased and Ramm [the famous and superb oboist for whom Mozart wrote his Oboe Quartet and Sinfonia Concertante] was even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At last Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight." Beethoven dedicated the Quintet to Prince Joseph zu Schwarzenberg, an amateur and patron whose name lives in some glory because it was in his Viennese town house that Haydn's *Creation* and *Seasons* were first heard in 1798 and 1801 respectively.

The Archduke of the B flat Trio is Rudolph of Austria, youngest son of the Emperor Leopold II. In 1804, when he was sixteen, he became a pupil of Beethoven's both in piano and composition, and there was deep affection between the composer and the sensitive, epileptic young orphan-prince. He became one of Beethoven's most important patrons, and the fifteen dedications he received include, beside the present work, the Fourth and Fifth piano concertos, the last violin sonata, the piano sonatas, Opp. 81a, 106, and 111, the *Missa solemnis* (meant for his installation as Cardinal-Archbishop of Olmütz, though delivered nearly four years too late), and the Great Fugue, both in its original form for string quartet and in the transcription for piano four-hands.

After the rush of the years from 1802 to 1809, years that saw the completion of eight piano sonatas, five each of symphonies, concertos, and sonatas for stringed instruments, four quartets and a pair of trios, *Fidelio*, a mass, and an oratorio (to limit the list to large-scale works), Beethoven had begun significantly to slow his pace by 1810-11. The F minor String Quartet, Opus 95, the music for Goethe's *Egmont* (to be performed here at the Boston Symphony concert on Friday, 4 August), and the Archduke Trio are the only major works Beethoven completed at that time. Opus 95, with its violent compressions, looks ahead to some of the works with opus numbers in three figures. The Archduke, expansive, lyrical, opulent in sound, is a farewell to what has been called Beethoven's heroic period. (If Beethoven was more or less through with that manner, his successors were not: the most immediate of them, Franz Schubert, begins his last and great piano sonata, to be played by Christoph Eschenbach at tomorrow's Weekend Prelude, with as direct an Archduke imitation as is compatible with decency.) Beethoven marks his opening *"dolce,"* but what would otherwise be the melody's totally placid flow is three times broken by accents, each, either by virtue of rhythmic placement or dynamic degree, a little stronger than the last. The voicing of the chords is dense and by no means easy to clarify on a modern piano, but at the same time Beethoven takes pains to lighten texture and rhythm, to make the melody float, by touching the real bass-notes only between the beats. The two little piano trills that embellish the first cadence will undergo an amazing transformation from a gracious formality to a quirky, even demonic source of energy in the development. Nothing could be more characteristic of Beethoven than these subtle mixings of the natural and the astonishing. The scherzo combines

humor with mystery. To bring the movement into line with the ample scale of the other movements, Beethoven makes the trip through the scherzo twice, and the coda becomes a joking comment on that procedure.

Beethoven grew up in a tradition in which variation sets were essentially decorative, but he discovered over the years that through variations he was able to make the most profound statements that richness of fantasy and experience dictated to him. The Ninth Symphony, and especially the works for piano and the string quartets of the 1820s all rely most ambitiously on the almost undreamt-of expressive possibilities of variation form. In those pieces as well as in the wonderful set that makes up the Archduke Trio's slow movement (but not too slow, pleads Beethoven's tempo mark), the decorative element is very much present: here, each successive variation increases the speed of the surface motion. This crescendo of activity beautifully sets off what appears for a moment to be a restatement of the theme in all its hymnic simplicity, but which in facts opens the way to a coda of hushed, intense adventure. The finale manages in the most enchanting way to be ambling and energetic at the same time.

—Michael Steinberg

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Andante sostenuto

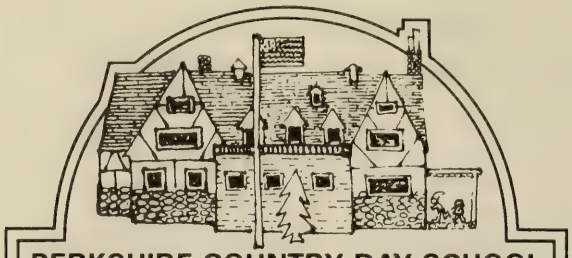
Scherzo: Allegro vivace con delicatezza

Allegro ma non troppo

Christoph Eschenbach plays the Steinway piano.

The Berkshire Festival is supported by funding from the Commonwealth of Massachusetts Council on the Arts and Humanities.

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NOTES

Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux*, songs like *Gretchen am Spinnrade* and *Der Erlkönig*, the *Ave Maria* and *Die Forelle*, *An die Musik* and the most famous of the Serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking-tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a café-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends*, edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions came about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of understanding and of love, because

in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser: "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to yourself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir—from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year—was not written without sketches and erasures, without intense concentration and Sitzfleisch.

We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one

of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were at once made for a repeat.

What Schubert accomplished in his last year staggers us: the two songs with wind obbligatos, *Auf dem Strome* (with horn) and *Der Hirt auf dem Felsen* (with clarinet) as well as the collection of Heine and Rellstab settings published posthumously as *Schwanengesang* (to be sung here by Robert Tear and John Shirley-Quirk on Thursday evening, 24 August); the Mass in E flat; the great Cello Quintet in C; the F minor Fantasy, the A minor Allegro known as *Lebensstürme*, and the A major Rondo for piano duet; three pieces of what he may have meant to be a third set of Impromptus; and, all in a rush in the late summer, the three piano sonatas in C minor, A major, and B flat.

Rachmaninoff was in his fifties when he learned that Schubert had written sonatas for the piano, and he was one of the most cultivated of the virtuosi of his generation. Artur Schnabel, Edwin Fischer, and Eduard Erdmann first revealed them to the public, which has come to treasure them as embodying the quintessential Schubert. The B flat, D. 960, completed on 26 September 1828, is at once the most introspective of the last three sonatas and at the same time the most accessible, perhaps because even in the first movement its themes are songful (in contrast to the more Beethovenish neutral material with which Schubert works so powerfully in the two companion pieces). Space, serenity, command, intelligence, fantasy, troubled and troubling undertones (that trill that disturbs the progress of the very first phrase!)—these things characterize the first movement, dreamy, visionary, and so sure. The Andante begins in pathos, moves to an almost unclouded lyricism, after which the first music returns, softer than before, yet more agitated. And nowhere does Schubert more breathstoppingly show you how, when he is ready to break your heart, he shifts from minor to major. The scherzo and finale are more at peace, the latter being yet another of his loving emulations of Beethoven—this time of the finale with which Beethoven replaced the Great Fugue in the B flat Quartet, Opus 130.

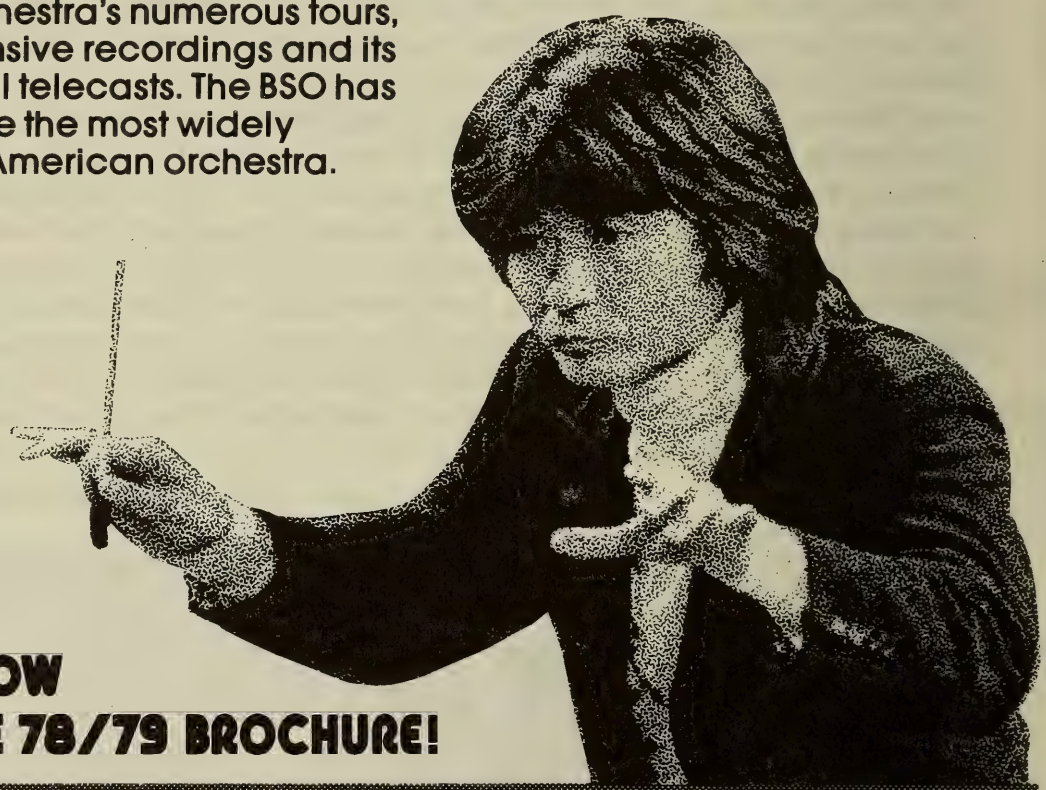
—Michael Steinberg



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BEETHOVEN Romance in G for violin and orchestra, Opus 40

BEETHOVEN Romance in F for violin and orchestra, Opus 50

JOSEPH SILVERSTEIN

INTERMISSION

BEETHOVEN Symphony No. 7 in A, Opus 92
Poco sostenuto — Vivace
Allegretto
Presto
Allegro con brio

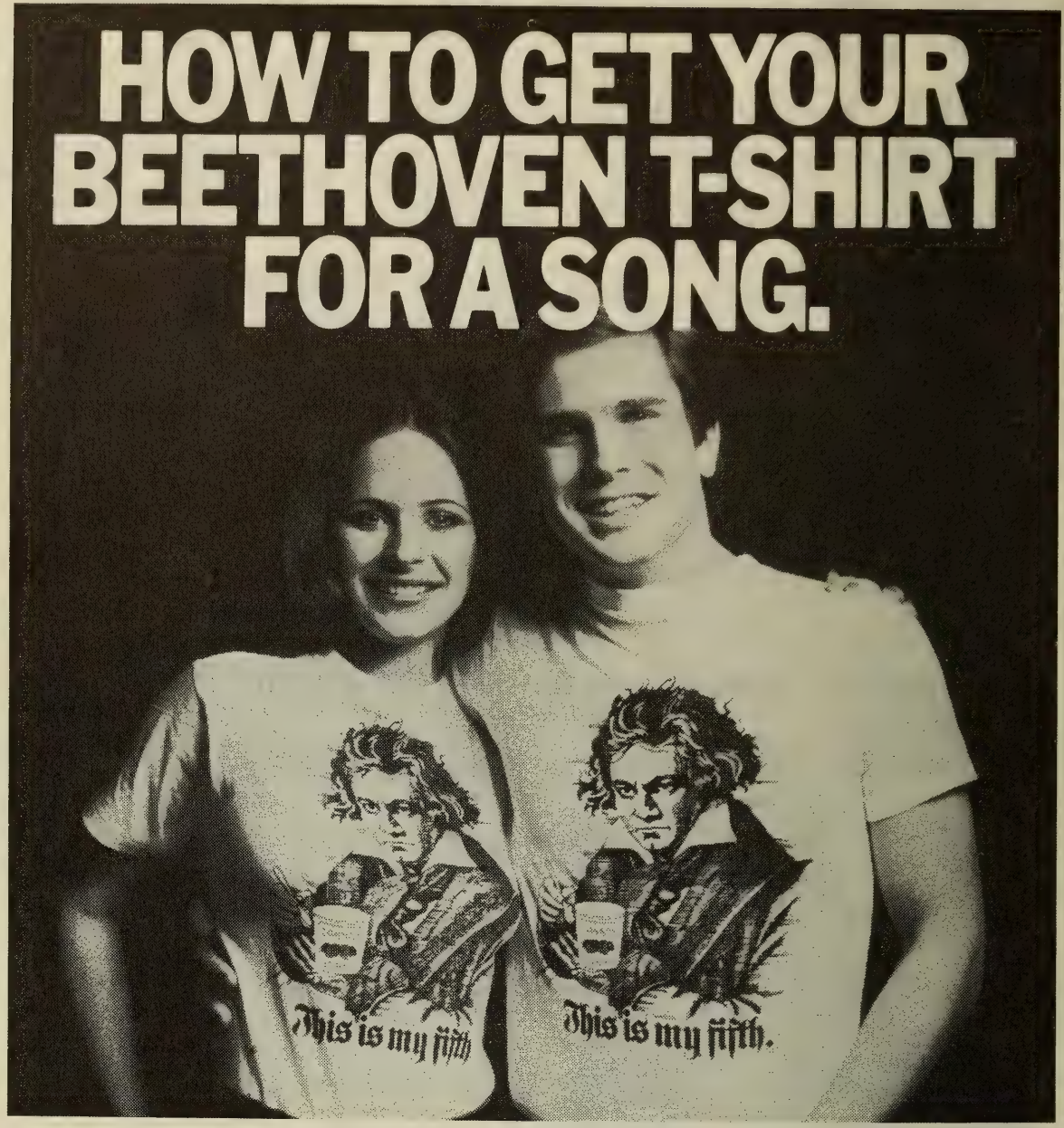
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NOTES

Ludwig van Beethoven
Romance in G for violin and orchestra, Opus 40
Romance in F for violin and orchestra, Opus 50
Symphony No. 7 in A, Opus 92

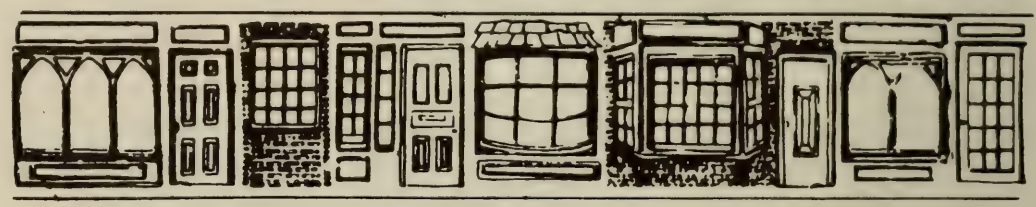
Ludwig van Beethoven was born probably on 16 December 1770 (his baptismal certificate is dated 17 December), certainly in Bonn, and died on 26 March 1827 in Vienna. The date of composition of the Romances is not known, but it cannot be later than the fall of 1802, when Beethoven's brother Karl offered the two works to the publishers Breitkopf & Härtel. In both, the orchestra consists of flute, two oboes, two bassoons, two horns, and strings. The Symphony No. 7 was begun in the fall of 1811 and completed in the spring of 1812, the first performance being given at the University of Vienna on 8 December 1813. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.

Perhaps the two Romances are steps on the way to the great Violin Concerto of 1806. We know nothing about their genesis and early history, only that neither Breitkopf & Härtel nor André was interested in publishing them in 1802 and that they eventually came out in 1803 (Opus 40, by Hoffmeister & Kühnel, Leipzig) and 1805 (Opus 50, Bureau d'Arts et d'Industrie, Vienna). Both are written for a violinist who has a fluent, elegant way with a highly ornamented line. The G major Romance, which has no tempo mark, is slightly the more outgoing of the two; the profusely embellished F major, which Beethoven marks Adagio cantabile, is the more poetic and adventurous in its harmonic travels.

The concert at which the Seventh Symphony had its premiere was perhaps the most wildly successful of Beethoven's career; what caused the excitement was not however, Opus 92, the new symphony, but Opus 91, *Wellington's Victory or The Battle of Vittoria*, written for a mechanical instrument called the Panharmonicon, the invention of Johann Nepomuk Mälzel, famous as one of the first persons to build a practical metronome. Between the Seventh Symphony and *Wellington's Victory*, another gadget of Mälzel's, a mechanical trumpeter, played marches written for the occasion by Dussek and Pleyel. So great was the success that the entire program was repeated later in the month, again in January 1814, and once more in February. The critic of the *Wiener Zeitung* referred to the Seventh as having been composed "as a companion piece" to *Wellington's Victory*. The public liked the companion piece, too, and the composer Louis Spohr, one of the violinists in the orchestra for the whole series of concerts, reports that the second movement was encored each time.

A semi-slow introduction defines great harmonic spaces: virtually every one of the symphony's journeys is foreshadowed here. Gradually, with a delicious feeling for suspense, Beethoven draws the Vivace from the last flickers of the introduction. Having done so, he propels us with fierce speed and energy through one of those movements dominated by a single propulsive rhythm. There is no slow movement: the Allegretto that the first audiences—indeed audiences throughout the nineteenth century—liked so much is relaxed only by comparison with what comes before and after. A subtly unstable wind chord begins and ends the movement. It

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is A minor, the home key, but with the "wrong" note—E instead of A—in the bass. When we first hear the chord, it sets up the walking-music of the lower strings; when it reappears at the end, it is not so much a conclusion as a very slightly eccentric preparation for the F major explosion of the scherzo. And here is something unexpected indeed: a second movement on the home tonic, A, but a scherzo in a foreign key and with a trio cleverly placed so as to have it both ways, D major being fairly remote from the key of the scherzo, but relatively close to the A major of the symphony as a whole. The trio, which may or may not be a quotation of a pilgrim's hymn, is marked to go "very much less fast," and ever since Toscanini took it strikingly faster than his colleagues (though still very much less fast than the extremely quick scherzo) conductors, critics, and others have not ceased to argue about just what Beethoven meant by that—how much less is "very much less"? The finale is fast, too, but the sense of pace is quite different from that of the scherzo. The scherzo, sharply defined, moves like a superbly controlled machine; the finale carries to an extreme point, unimagined before Beethoven's day and rarely touched since, the sense of wild and swirling motion adumbrated in the first movement. (Of course to sound wild it must be controlled: the conductor Felix Weingartner remarked that whenever he got compliments about the vertiginous speed of his performance, it was because he had taken the movement particularly slowly.) And almost as a cautionary memorandum to the conductor—not too much too soon—Beethoven, shortly before the end, allows himself one of his exceedingly rare triple fortes, which is also one of the first in any music.

—Michael Steinberg



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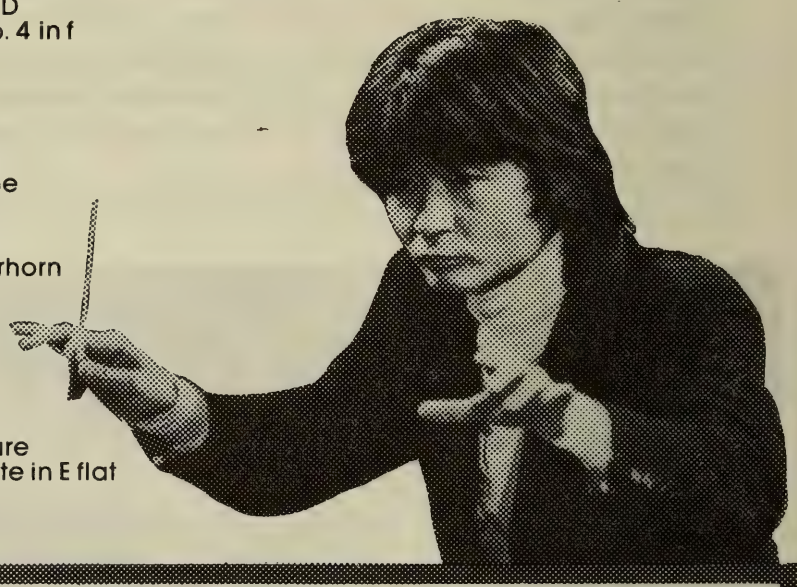
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 Maurice André, trumpet
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 ALBINONI Adagio in G for Strings and Organ
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 TCHAIKOVSKY Symphony No. 4 in f

2. **DECEMBER 13/14**
 COLIN DAVIS, conductor
 Jessye Norman, soprano
 John Shirley-Quirk, baritone
 MOZART Symphony No. 34 in C, K. 338
 MAHLER Des Knaben Wunderhorn

3. **JANUARY 24/25**
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 Joseph Silverstein, violin
 Pinchas Zukerman, viola
 WEBER 'Ruler of Spirits' Overture
 MOZART Sinfonia Concertante in E flat
 BERLIOZ Harold in Italy

4. **APRIL 4/5**
 SEIJI OZAWA, conductor
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JOSEPH SILVERSTEIN conducting

MOZART — Violin Concerto No. 5 in A, K. 219
Allegro aperto
Adagio
Tempo di Menuetto — Allegro — Tempo di Menuetto

MAYUMI FUJIKAWA

INTERMISSION

PROKOFIEV — Symphony No. 5 in B flat, Opus 100
Andante
Allegro marcato
Adagio
Allegro giocoso

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NOTES

Wolfgang Amadeus Mozart
Violin Concerto No. 5 in A, K. 219

Johannes Chrysostomus Wolfgangus Theophilus Mozart—to give him his baptismal name—was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He wrote this concerto in December 1775. The orchestra consists of two oboes, two horns, and strings.

In 1775, the main fact of Mozart's professional life was that he was obliged to provide music for a perfectly disagreeable patron, Archbishop Colloredo of Salzburg. The relation eventually came to a violent end—literally, with the Archbishop's chamberlain kicking the composer down a staircase of the archiepiscopal palace—but meanwhile, one of Mozart's more delightful tasks must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. The A major Concerto, K. 219, is the last of these. A major is always a special key for Mozart. It is the farthest he moves out toward the sharp side—there are individual movements in E, but no large-scale works, and there is none in B, F sharp, or beyond—and the music for which he chooses it almost always partakes of a special and soft moonlit luminosity.

Mozart marks the first movement "allegro aperto," a designation used apparently only by him and only in three other places. As a non-standard tem, it appears in no reference works or tutors of the time, and one must try to infer from the music itself what Mozart meant by an "open" allegro—something, one would imagine, not too fast, with a sense of space between the notes, and also with a certain Beechamesque swagger. At the beginning, Brunetti would have played along with the orchestral violins; the audience would have waited for him to detach himself and take off in solo flight. The first solo entrance in a concerto was always, for Mozart, apt to be an occasion for special wit and ingenuity. Here in fact Mozart gives us a double surprise, first the Adagio entrance with those murmuring strings and delicately accented woodwind chords that look ahead to the *Soave sia il vento* trio in *Così fan tutte,* then the resumption of the quick tempo with a brand-new idea. As a kind of counterweight to these delightful contrasts, Mozart makes sure that there is also some cousinship among the themes.

The second movement is a real Adagio, rather rare in Mozart, and its soft wave-patterns recall the brief and poetic Adagio surprise in the first movement. The finale is an ever so slightly flirtatious minuet, but its courtly gestures are interrupted by piquant country dance music, contrasting in both mode and meter, from somewhere more than a few miles east of Salzburg or even Vienna.

—Michael Steinberg



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Sergei Prokofiev
Symphony No. 5 in B flat, Opus 100

Sergei Sergeievich Prokofiev was born in Sontsovka, Ekaterinoslav Government (Dniepropetrovsk) on 11 April (old style) or 23 April (new style) 1891 and died at Nikolina Gora near Moscow on 5 March 1953. He wrote his Fifth Symphony during the summer of 1944 on paper from a Boston music store, sent by Serge Koussevitzky in an effort to alleviate wartime shortages in Russia. Alexander Gauk conducted the first performance with the Moscow State Philharmonic Orchestra on 13 January 1945. Serge Koussevitzky and the Boston Symphony Orchestra introduced the work in the United States in November of the same year. The symphony is scored for two flutes and piccolo, two oboes and English horn, high clarinet in E flat, two clarinets in B flat, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, piano, harp, timpani, triangle, cymbals, tambourine, snare drum, wood block, bass drum, tam-tam, and strings.

Prokofiev's Third and Fourth symphonies were by-products of works for theater, the former using material from the opera *The Flaming Angel*, the latter from the ballet *The Prodigal Son*. Not since the Second Symphony of 1924 had Prokofiev set out to do a symphony from scratch when, in the summer of 1944, he began work "glorifying the human spirit . . . praising the free and happy man—his strength, his generosity, and the purity of his soul." The composer also remarked that he thought of it as "[crowning] a great period of my work." After his return to the U.S.S.R. in 1933, following a stay of fifteen years in Western Europe, Prokofiev radically bent his style to suit the imperatives of Soviet theories of art, and, no doubt, to answer some inner needs of his own. His music became more mellifluous, less biting and surely less inclined to humor, and it can seem downright self-conscious in its concern not to rub the wrong way. Such popular works as the Violin Concerto No. 2 and the ballet *Romeo and Juliet* admirably illustrate the possibilities of the new manner.

Discussion of the evolution of Prokofiev's later style has become mired in politics. Soviet critics imply that the composer only found himself after he came home; Western critics are often inclined to deplore the softening of Prokofiev's music from the thirties on. Prokofiev had little to say about any of this. It may be, though, that his statement about the Fifth Symphony as a work that "crowns a great period" refers to what the musician might perceive regardless of political context that here the composer has absolutely mastered his style, speaking the language without self-consciousness, discomfort, compromise, and foreign accent. Even in the nineteenth century, good composers could be baffled by the question of how to confront the sonata style defined by Haydn, Mozart, and Beethoven, how to get at its substance and not just its shell. Here, in his Fifth Symphony, the fifty-three-year old Prokofiev takes on the challenge with the confidence, the freshness of approach, and the skill of a master.

He begins with a fairly slow movement in richly developed sonata form. The scherzo brings back a touch of the old Prokofiev, the humorist from whom Shostakovich learned so much. Next, a rather sombre Adagio, which is followed by an exuberant finale.

—M. S.



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Saturday, August 5 2:30 pm. Theater:
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Primous Fountain	*Poème* for wind instruments (1978)
Harold Oliver	*Brandenburg Concerto* (or *Americana-isms*) (1977)
Gerald Levinson	*Light Dances/Stones Sing* (1973)
Henri Lazarof	*Partita* for brass quintet and tape (1969)
Robert DiDomenica	*Concerto for Violin and Chamber Orchestra* (1962)

Sunday, August 6 10:00 am:
Berkshire Music Center
Chamber Music

The BERKSHIRE MUSIC CENTER is a summer training center for especially promising young musicians, maintained by the Boston Symphony Orchestra at Tanglewood.

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1978 Tanglewood

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Music Director

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Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

Sunday, 30 July at 2:30

CHRISTOPH ESCHENBACH conducting

BEETHOVEN Piano Concerto No. 2 in B flat, Opus 19
Allegro con brio
Adagio
Rondo: Molto allegro

CHRISTOPH ESCHENBACH

INTERMISSION

BEETHOVEN Symphony No. 3 in E flat, *Eroica,* Opus 55
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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Baldwin piano

Christoph Eschenbach plays the Steinway piano.

The Berkshire Festival is supported by funding from the Commonwealth of Massachusetts Council on the Arts and Humanities.

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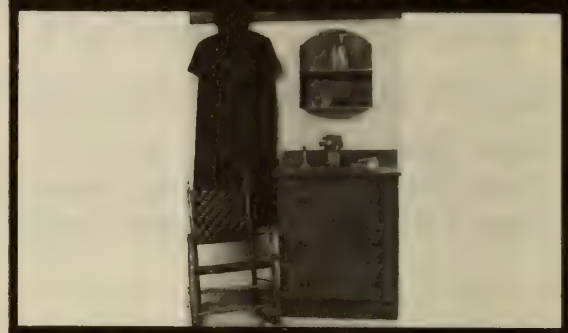
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NOTES

Ludwig van Beethoven
Piano Concerto No. 2 in B flat, Opus 19
Symphony No. 3 in E flat, Opus 55, *Eroica*

Ludwig van Beethoven was born probably on 16 December 1770 (his baptismal certificate is dated 17 December), certainly in Bonn, and he died on 26 March 1827 in Vienna. The original version of the B flat Piano Concerto, which goes back to Beethoven's years in Bonn, possibly to the middle 1780s, is lost and so is the first major revision of about 1793; the work in its present form dates from 1798 and was first played by Beethoven that year in Prague. The first-movement cadenza was probably written for the Archduke Rudolph in 1809. The orchestra consists of flute, two oboes, two bassoons, two horns, and strings. The Eroica *was composed between May and November 1803, with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804. The first public performance took place in Vienna on 7 April 1805. The score calls for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.*

The B flat, though numbered "two," is, by Beethoven's own testimony, the first of his five piano concertos. (This is not counting a Concerto in E flat that he wrote in Bonn as a boy of thirteen.) The present numbers reflect dates of publication, March 1801 for the Concerto No. 1 in C major, Opus 15, written in 1798, and December 1801 for the present work. And certainly compared to the expansive and original C major Concerto (to be played here by Emanuel Ax on Sunday, 6 August), the one in B flat is modest in ambition and demeanor. Of charm and good humor there is no lack, particularly in the bouncy finale. The slow movement offers us a glimpse of Beethoven the great Adagio player, and one can imagine the effect he must have made with that first eloquent and surprising solo entrance as well as with the hushed exit, declaimed quietly but *"con gran espressione,"* and bathed in a delicately mysterious wash of pedal.

It was in May 1804 that Napoleon, who had been acceptable to Beethoven as a military dictator as long as he called himself First Consul, had himself crowned Emperor, and the disappointed and angry composer erased the words *"intitolata Bonaparte"* from the title page of his newly completed symphony. Actually Beethoven blew hot and cold on that issue. At the end of August 1804 he told his publisher that the symphony "is really called 'Ponaparte' *(sic)*" and in 1810 he considered dedicating his C major Mass to the Emperor, then at the zenith of his power. The score of the work as printed in October 1806 tells us that this is a "heroic symphony . . . composed to celebrate the memory of a great man."

"I'll pay another Kreuzer if the thing will only stop," a gallery wit called out at the premiere. One reviewer conceded that in this "tremendously expanded, daring, and wild fantasia" there was no lack of "startling and beautiful passages in which the energetic and talented composer must be recognized," but he felt that the work "loses itself in lawlessness . . . This reviewer belongs to Herr van Beethoven's sincerest admirers, but he must

confess that in this composition he finds too much that is glaring and bizarre, which hinders greatly one's grasp of the whole, and a sense of unity is almost completely lost." (Happily, he found that satisfaction in another E-flat symphony on the same program, one by Anton Franz Joseph Eberl.) Another critic, deploring the composer's ways of achieving "a certain undesirable originality," pointing out that "genius proclaims itself not in the usual and fantastic, but in the beautiful and the sublime," proclaiming the new symphony with its "inordinate length" to be "unendurable to the mere music-lover," expressed the wish that "Herr von B. would employ his acknowledgedly great talents in giving us works like his symphonies in C and D, his ingratiating Septet in E flat, the intellectual Quintet in C, and others of his early works which have placed him for ever in the ranks of the foremost instrumental composers . . . The public and Herr van Beethoven, who conducted, were not satisfied with each other on this evening. The public thought the symphony too heavy, too long, and himself too discourteous because he did not nod his head in recognition of the applause which came from a portion of the audience. For his part, Beethoven found that the applause was not strong enough."

Indeed, Beethoven had given his public, lay and professional, plenty to be upset about—a symphony unprecedented in length, in demands on orchestral virtuosity that were almost certainly inadequately met, in the complexity of its polyphony, in the unbridled force of its rhetoric, in the weirdness of details like the famous "wrong" horn entrance in the first movement (the horn already on the home chord while the violins are still preparing that chord with a dissonance), with procedures so radical and probably incomprehensible as the disintegration of the theme at the end of the funeral march. "If one only knew what you had in mind in your music," said the dramatist Franz Grillparzer to Beethoven. "After all, the censors can't touch a musician."

—Michael Steinberg

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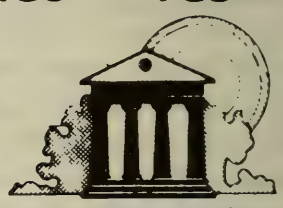
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ARTISTS

The Boston Symphony Chamber Players

The Boston Symphony Orchestra established a new and expanded role for its first-desk players with the creation of the Boston Symphony Chamber Players in 1964. Composed of the principal string, woodwind, and brass players and the solo timpanist, the Chamber Players have made several national and international tours in addition to their annual local appearances. The group is flexible in size and is joined from time to time by guest artists and other members of the Orchestra, making it possible for the Chamber Players to perform virtually any work from the vast range of the chamber music literature. Pianists Gilbert Kalish, Claude Frank, Richard Goode, Michael Tilson Thomas, Peter Serkin, Lorin Hollander, and Alexis Weissenberg have performed with the group, and other guest artists have ranged from sopranos Bethany Beardslee and Phyilis Curtin to the Joshua Light Show.

The Chamber Players have toured Europe three times, and they have given concerts in the Soviet Union, the U.S. Virgin Islands, and South America. Under the auspices of the Massachusetts Council on the Arts, they have toured the Commonwealth, and in 1969 they collaborated with the Boston Public Schools in a program which brought serious music to disadvantaged children. The first program in a television series devoted to an in-depth presentation of the instruments of the orchestra (entitled "The Double Reed") earned the Chamber Players an award from the Corporation for Public Broadcasting.



Christoph Eschenbach



Pianist Christoph Eschenbach trained in the school of Artur Schnabel and Edwin Fischer. As first prize winner of the Clara Haskil Award in 1965, he subsequently appeared with such renowned orchestras as the Amsterdam Concertgebouw, the London Symphony Orchestra, the Berlin Philharmonic, the Tonhalle Orchestra of Zurich and the Munich Philharmonic. Mr. Eschenbach's first American tour in 1969 included appearances with the Cleveland Orchestra under George Szell. Since that time, he has been re-engaged with the orchestras of Boston, Chicago, Cleveland, Detroit, New York, Philadelphia, Pittsburgh, and San Francisco.

Mr. Eschenbach has appeared as soloist at music festivals held in Salzubrg, Bonn, Vienna, Aix-en-Provence in addition to his Tanglewood appearances. He has recently also turned his attention to conducting, and has in a short period of time conducted ensembles both in Europe and the United States.

Mr. Eschenbach records on Deutsche Grammophon and EMI in solo recordings and in collaboration with artists and conductors throughout the world. His recorded repertoire includes the works of Mozart, Beethoven, Brahms, Schubert, and Schumann, as well as the contemporary works of Henze.

Klaus Tennstedt



Klaus Tennstedt, born in Merseburg, Germany in 1926, studied piano, violin, and theory at the Leipzig Conservatory. In 1948 he became the first concertmaster at the Municipal Theater in Halle/Saale (a position which at that time also served as the Theater's main conductor). In 1958 he became the General Musical Director at the Dresden Opera and in 1962 became the Director of the State Orchestra and Theater in Schwerin. During this period, Mr. Tennstedt appeared as a guest conductor of the Leipzig Gewandhaus Orchestra, Dresden Philharmonic, Dresden Staatskapelle, Berlin Radio Symphony (RIAS), Brno Philharmonic, and the Comic Opera of Berlin.

In 1971 Mr. Tennstedt moved from East Germany and conducted for several months at the Stora Theater in Goteburg and the Swedish Radio Symphony in Stockholm, and then became the General Music Director of the Kiel Opera. He conducted the Berlin Opera production of Henze's *Undine*, productions at the Bavarian State Opera, and began his present schedule of concerts with the leading orchestras of Germany including the Berlin Philharmonic, Bavarian Radio Symphony, NDR/Hamburg and Banberg Symphonies. He has recently been appointed Music Director of the NDR/Hamburg Orchestra and Principal Guest Conductor of the Minnesota Orchestra.

Following his North American debut with the Toronto Symphony in 1974, Mr. Tennstedt made his United States debut with the Boston Symphony. He first conducted at Tanglewood in the summer of 1975, and opened the San Francisco Symphony's Concord Festival that same summer. Since then, he has, in addition to repeated re-engagements in Boston and Toronto, appeared on this continent with the orchestras of New York, Chicago, Philadelphia, Cleveland, Minnesota, St. Louis, Detroit, Washington, D.C. (National Symphony), Cincinnati, Dallas, San Francisco, Ottawa, Montreal, and Mexico City. He opened the 1978 Meadowbrook Festival with the Detroit Symphony conducting the Verdi Requiem.

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, and Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and music director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany, and England. He has participated with this group in many recordings for RCA Victor

and Deutsche Grammophon and recently recorded works of Mrs. H. H. A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin.

Mayumi Fujikawa

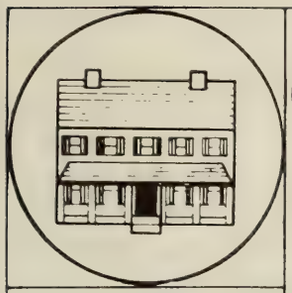


In June 1970 at the important International Tchaikovsky Competition in Moscow, the young Japanese violinist Mayumi Fujikawa performed before a distinguished jury headed by David Oistrakh, and was awarded second prize. As a result she was engaged for an extensive tour of the Soviet Union, followed by her American debut with Eugene Ormandy and the Philadelphia Orchestra in 1971.

Miss Fujikawa's first study came with her father, after which she enrolled at the Toho Conservatoire in Tokyo, studying under Professors Soh and Saito. She became one of the first students to be awarded a scholarship from the Alex de Vries Foundation of Antwerp, a scholarship which enabled her to continue her studies in Belgium. In 1968 and 1970 she attended Leonid Kogan's courses in Nice at the Academie d'Eté and in May of 1970 won the Grand Prix Henri Vieutemps in Verviers, Belgium.

Following her appearance with André Previn and the London Symphony Orchestra in 1975, Miss Fujikawa was invited by Previn for further engagements in London, Chicago, Pittsburgh, and at the Aldeburgh Festival. She has made frequent appearances with the orchestras of Cincinnati, San Francisco, Philadelphia, Dallas, Washington, D.C., Los Angeles, Cleveland, and Detroit, as well as European appearances in Vienna, Hamburg, London, Rome, Brussels, Salzburg, Palermo, Milan, Amsterdam, Dusseldorf, The Hague, Belgrade, Rotterdam, Bucharest, and Marseilles. She now lives in London where she appeared five times in the 76-77 season, as well as undertaking a three month tour of Asia followed by a tour of New Zealand.

Miss Fujikawa is also an accomplished chamber player, and has performed in duo recitals with pianist Michael Roll. With Edo de Waart, and the Rotterdam Philharmonic she has also recorded Bruch and Tchaikovsky violin concertos on the Philips label.



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BACH
Komm, Jesu, Komm, Motet No. 5

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Friday, 4 August at 9

EDO DE WAART conducting
BENITA VALENTE, soprano

BEETHOVEN
Music for Goethe's *Egmont*
Symphony No. 5 in C minor, Op. 67

Saturday, 5 August at 8:30

SIR MICHAEL TIPPETT conducting

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Brandenburg Concerto No. 3
JOSEPH SILVERSTEIN, EMANUEL BOROK, MARYLOU SPEAKER, violin
BURTON FINE, REUBEN GREEN, EUGENE LEHNER, viola
JULES ESKIN, MARTIN HOHERMAN, MISCHA NIELAND, cello
EDWIN BARKER, bass
JEROME ROSEN, harpsichord

TIPPETT
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BENITA VALENTE, soprano
LILI CHOOKASIAN, contralto
ALEXANDER STEVENSON, tenor
NORMAN BAILEY, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER conductor

Sunday, 6 August at 2:30

EDO DE WAART conducting

BEETHOVEN
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Great Fugue in B flat, Op. 133
Piano Concerto No. 1 in C, Op. 15
EMANUEL AX

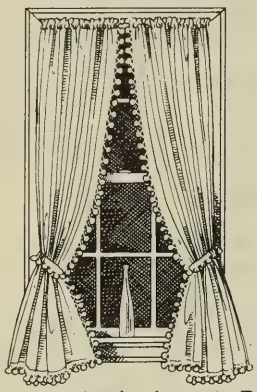
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JOHN OLIVER conducting
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Mirjam's Siegesgesang
Gott in der Natur
Ständchen
Der 23. Psalm
Nachthelle

Thursday, 24 August at 8:30
ROBERT TEAR, tenor
JOHN SHIRLEY-QUIRK, baritone
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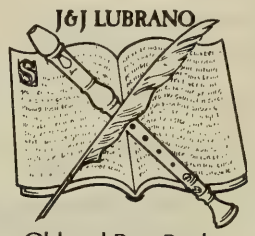


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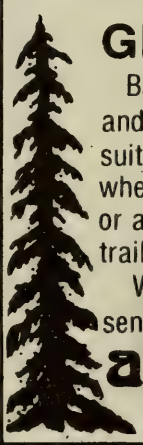
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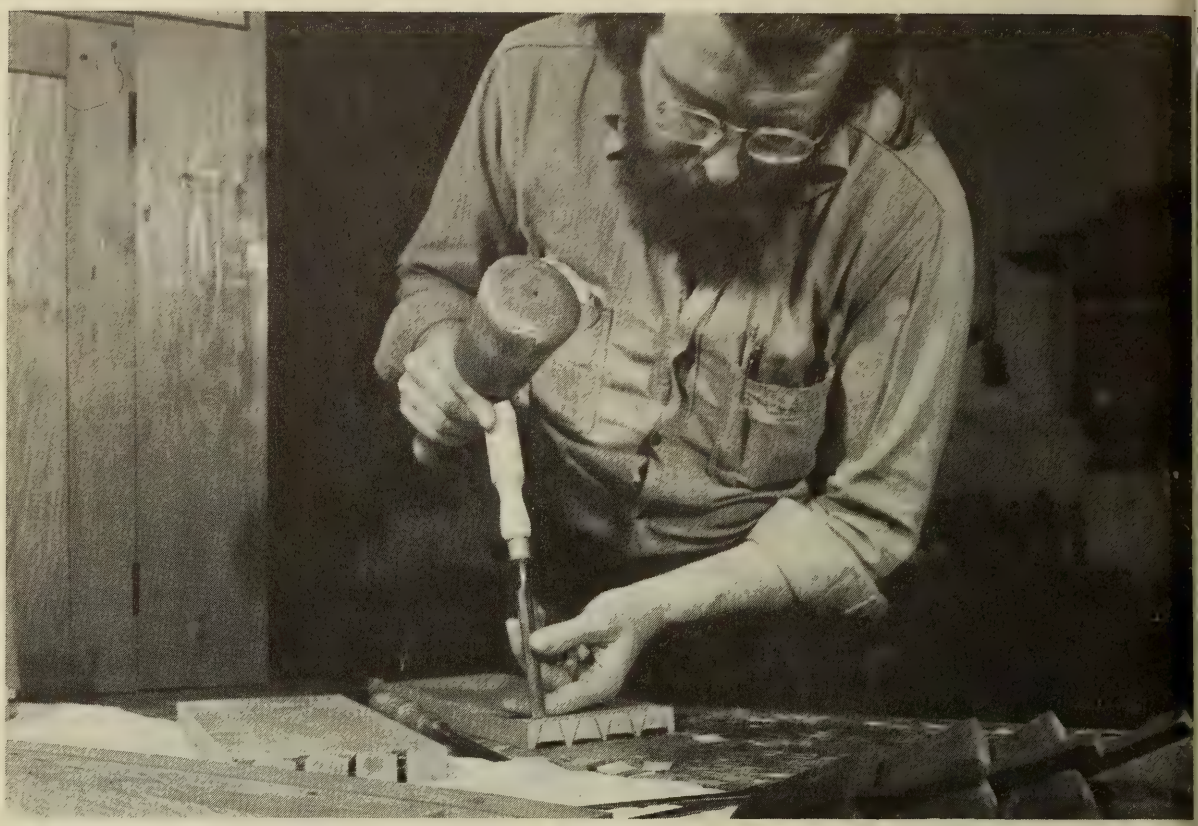


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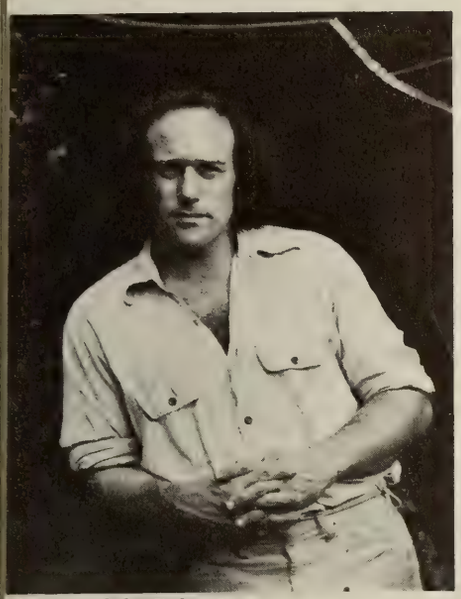
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SCULPTURE AT TANGLEWOOD—1978



Photograph by Robin James

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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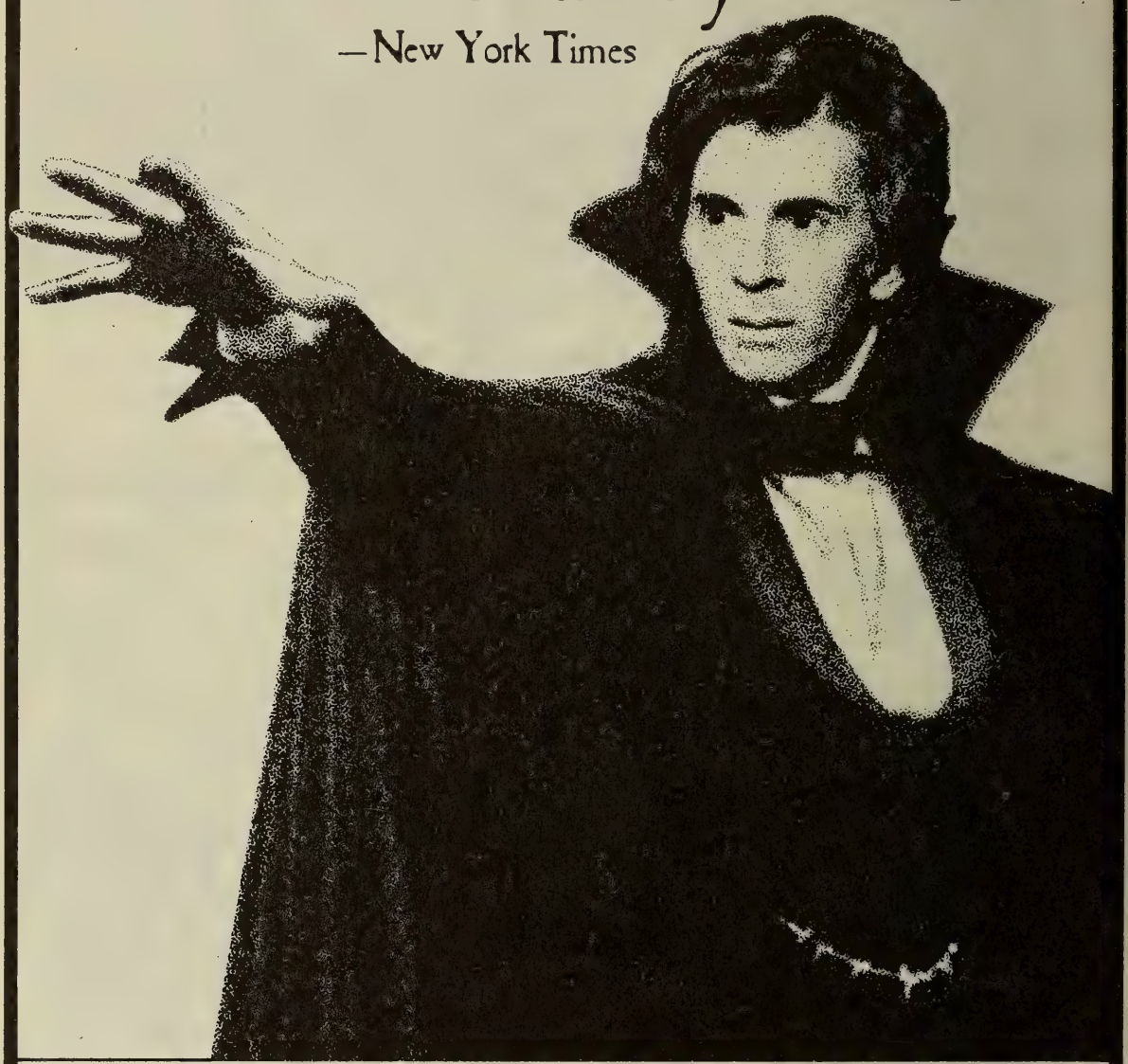
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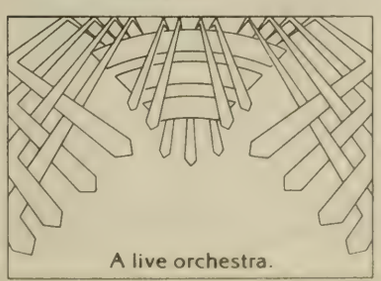
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TANGLEWOOD

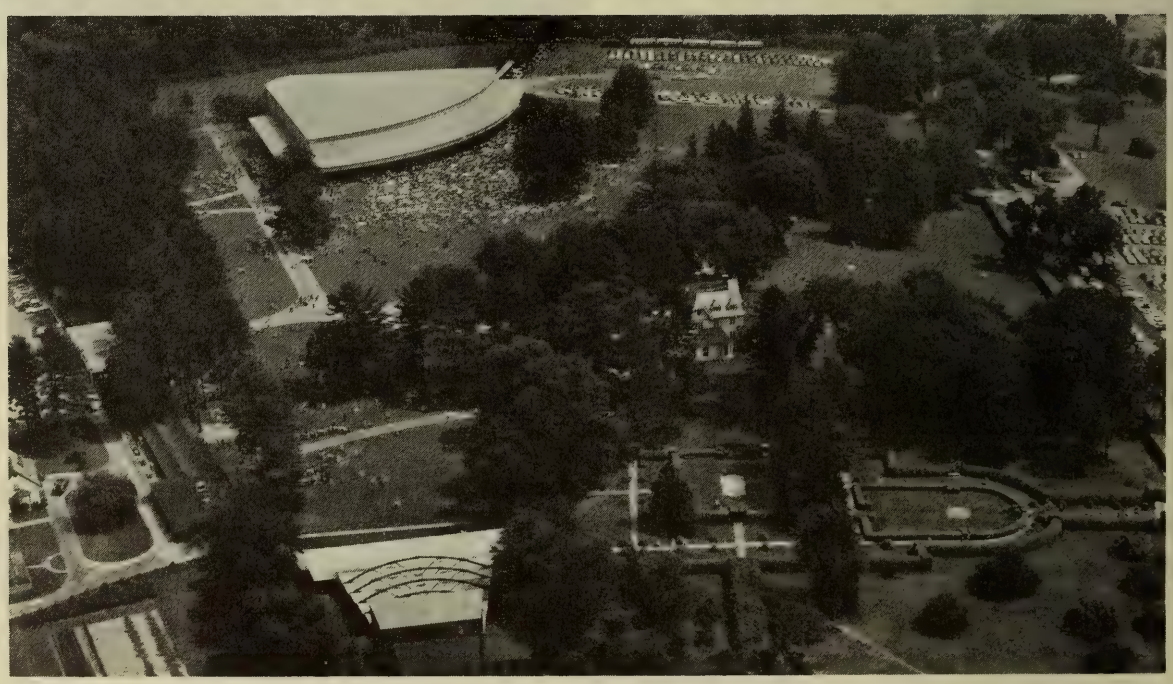
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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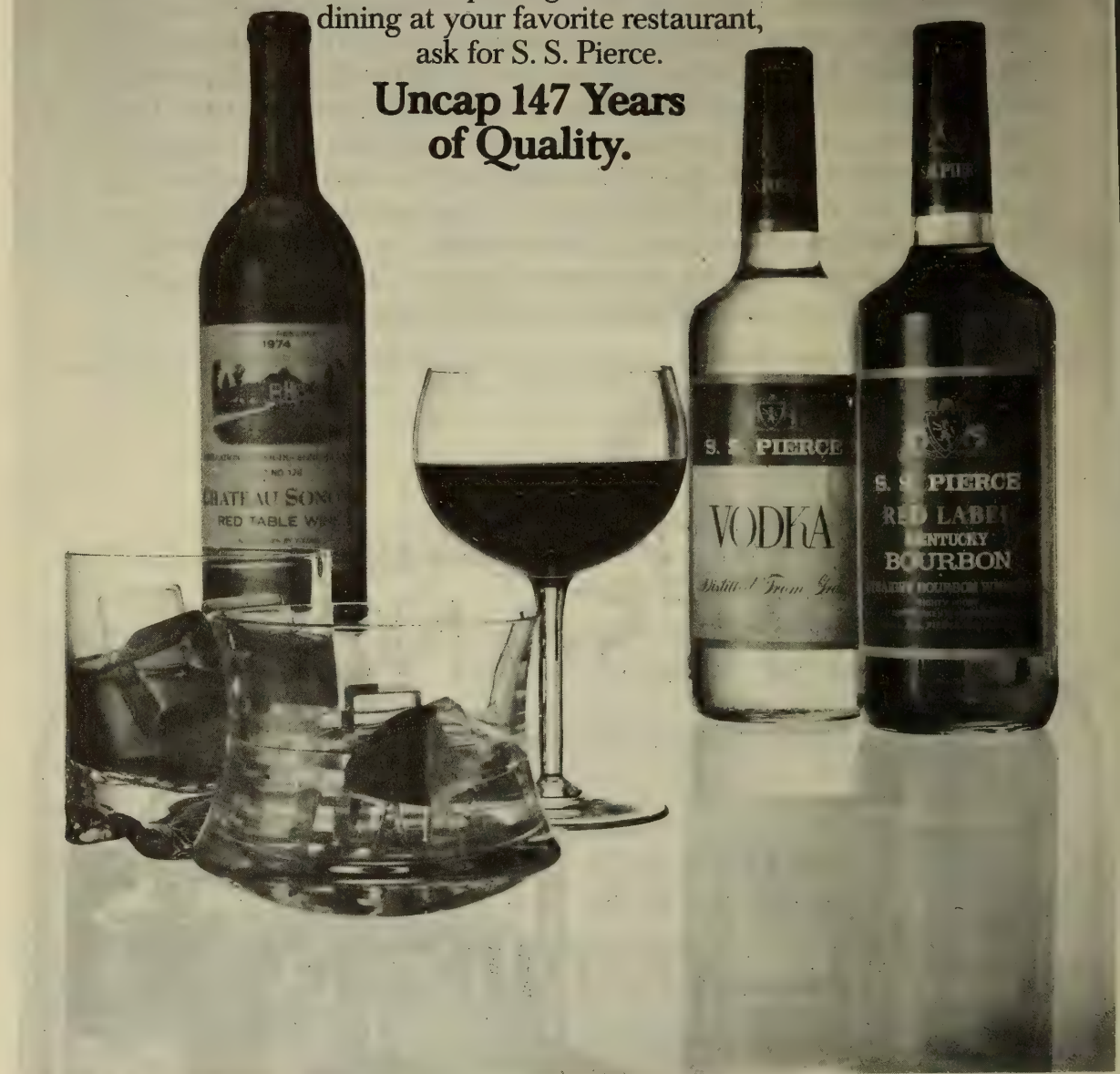
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Map of Tanglewood



FESTIVAL INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $3.50, and the proceeds benefit the Orchestra's pension fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The use of recording equipment at Tanglewood is forbidden at all times.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by Ogden Foods Inc. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, photographs, kites, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 to 6 Monday through Wednesday and from 10 until one hour after the end of the concert Thursday through Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, managed by Van Curler Music Company, Albany, NY, is near the Main Gate and remains open for half an hour after the conclusion of each concert in the Shed.

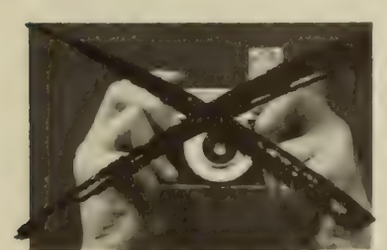
Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

The First Aid station is near the Main Gate.

For rest rooms and pay phones, please see the map on the opposite page.

Physicians expecting calls are asked to leave their names and seat numbers with the Guide at the Main Gate.

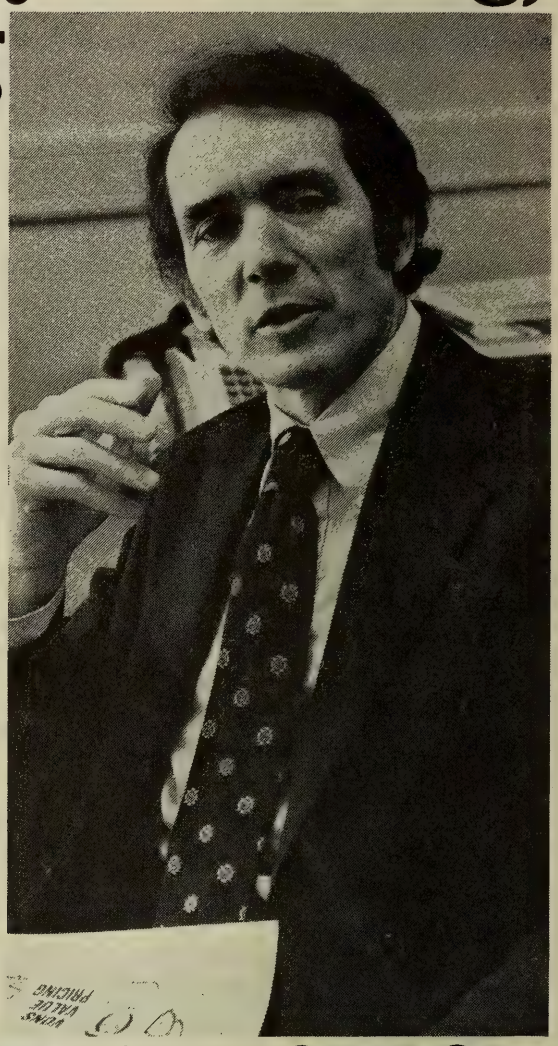
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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five season, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa pursues an active international career and is a regular and favorite guest conductor with the Berlin Philharmonic, the Orchestre de Paris, and at the Salzburg Festival each year. He has conducted at Covent Garden, and returns to Japan annually to conduct the New Japan Philharmonic and other orchestras. The newest items on his large and growing discography with the Boston Symphony, are Bartók's *Miraculous Mandarin* Suite, and *Music for Strings, Percussion, and Celeste,* Mahler's Symphony No. 1, and Tchaikovsky's Symphony No. 5 (all on Deutsche Grammophon), and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* (New World Records).



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William Kroll, *chamber music*
*Eugene Lehner *chamber music*
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*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
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*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*
Paul Gay, *trombone*

brass (cont.)
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*Charles Kavalovski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
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*Rolf Smedvig, *trumpet*
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*Thomas Gauger
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harp
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Maria Clodes
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TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER conducting

MARTIN — Mass for double chorus a cappella
Kyrie eleison
Gloria
Credo
Sanctus
Agnus Dei

JANÁČEK — Elegy on the Death of my Daughter Olga

DEAN SHOFF, tenor
SUSAN ALMASI MANDEL, piano

INTERMISSION

BACH — Komm, Jesu, komm—motet for double chorus, BWV 229

SUSAN ALMASI MANDEL, organ
CAROL PROCTER, cello
LAWRENCE WOLFE, bass

BRAHMS — Five Songs, Opus 104
Nachtwache (no. 1)
Nachtwache (no. 2)
Letztes Glück
Verlorene Jugend
Im Herbst

BACON — John Hardy—a fuging tune for mixed chorus and piano

The Colorado Trail

Shouting Pilgrim—a fuging tune for mixed chorus and piano four hands

SUSAN ALMASI MANDEL and WILLIAM JONES, piano

Baldwin piano

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NOTES

Frank Martin, who was born in Geneva in 1890 and who died in Naarden, the Netherlands, in 1974, is a composer we know best through orchestral works like the *Petite Symphonie concertante* for harpsichord, harp, and piano, or the Concerto for seven wind instruments, timpani, percussion, and strings (to be played here at the Boston Symphony concert on Sunday, 20 August). He was, however, the son of a Calvinist pastor, and the first decisive musical experience of his life was hearing Bach's St. Matthew Passion when he was ten: sacred music was always an issue of importance to him. By temperament and intellectual heritage, Martin was drawn to order, orthodoxy, and discipline. The first encounter with what seemed to him the dangerously "free-form" music of Debussy disturbed him, while later he was immensely excited by the implications and possibilities of Schoenberg's serialism. But there was to Martin also a side deeply susceptible to the sheer sensuous beauty of Debussy, and certainly one of the most remarkable features of the double-chorus Mass he wrote in 1922 is how beautifully "heard" it is and what finesse and originality of sonorous imagination the composer commands.

Leoš Janáček's daughter Olga died on 26 February 1903 in her twenty-first year. She had been ill most of her short life, but she had also been a creature of singular loveliness and spiritual and intellectual vitality. Love of Russia, Russian culture, Russian language and literature, was a special bond between father and daughter—by bitter irony, it was in St. Petersburg that she caught the case of typhus that began her final decline—and the forty-eight-year old composer wrote his elegy to a poem written in Russian by his and Olga's friend, Marfa Nikolayevna Veverica. Leoš and Zdeňka Janáček had lost their only other child in 1890. When they returned from Olga's funeral, the composer said to his wife: "Well, we'll lead our lives alone." It is this spirit of resignation that speaks through the music of this work, one whose eloquence is in its quiet.

We do not know for what occasion Bach wrote his double-chorus motet, *Komm, Jesu, komm,* though it is assumed that the composition belongs somewhere in the first decade of his work in Leipzig. The text, by Paul Thymich, is one Bach found in a collection of hymns published in 1697. For each of line of text, Bach finds a new and characteristic way of treatment. The final portion, beginning with *Drauf schliess ich mich,* marked "aria," is set as a four-part chorale, with the two choruses united. Even more than most of Bach's motets, *Komm, Jesu, komm* makes considerable and confident demands on the singers' virtuosity in matters of pitch, fluency, and clear tone.

Brahms, like Schumann and many of their contemporaries in Germany, made generous and striking contributions to the repertory for unaccompanied chorus, a body of music that has very much dropped from sight. His simplest music is wonderfully, ingeniously crafted, something we can perceive in his flowing setting of Klaus Groth's glum thoughts on autumn as well as in the elaborate conversation of voices in the first of Friedrich Rückert's *Night Watches.* Opus 104 is a work of Brahms's richest maturity, and in it the textural richness of his chamber music and the poetic insight of his best solo songs are joined here.

Ernst Bacon, born 1898 in Chicago, studied with Franz Schmidt, Ernst Bloch, and Eugene Goossens (among others), and himself taught for many years at Syracuse University. These choruses were published in 1954. The term "fuging tune" (so spelled) is most famous for its use by the American eighteenth-century composer William Billings. The music requires neither comment nor explication: even to print the texts, taken from traditional sources, would be to give the game away. You might, however, enjoy knowing that the tempo mark for *John Hardy* is "a deliberate strut" and that *Shouting Pilgrim* is to be sung "trenchantly."

—M. S.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam; Domine Deus, Rex coelistis, Deus pater omnipotens
Domine fili unigenite Jesu Christe; Domine Deus agnus Dei, filius Patris;
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris miserere nobis;

Glory be to God on high,
and in earth peace to men of good will.
We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

Quoniam tu solus sanctus, to solus Dominus, to solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris.
Amen.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God, the Father Almighty, Maker of heaven and earth, And of all things visible and invisible;

Et in unum Dominum Jesu Christum, filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt;

And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, Begotten not made Being of one substance with the Father, By whom all things were made;

Qui propter nos homines et propter nostram salutem descendit de coelis,

Who for us men, and for our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est;

And was incarnate by the Holy Ghost of the Virgin Mary, And was made man,

Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est;

And was crucified also for us under Pontius Pilate. He suffered and was buried.

Et resurrexit tertia die secundam Scripturas; Et ascendit in coelum; sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis;

And the third day he rose again according to the Scriptures, And ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, et in unam sanctam catholicam et apostolicam ecclesiam, confiteor unum baptisma in remissionem peccatorum, et exspecto resurrectionem mortuorum.

And I believe in the Holy Ghost, The Lord and Giver of life, Who proceedeth from the Father and the Son, Who with the Father and Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead,

Et vitam venturi saeculi. Amen.

And the life of the world to come. Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua;
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us.
O Lamb of God, who takest away the sins of the world, give us peace.

Elegy on the Death of My Daughter Olga

Tenor She sleeps, she sleeps, how peacefully Olga sleeps!

Chorus Pallid, her eyelids are closed, and her spirit rests, peaceful. Sleeps rests on her marble forehead. No signs of life, no life left.

Tenor The smile on her lips now, for ever silent. Her raven hair frames deathly-cold temples. The blossoms bring an echo of deathly pallid features, as if she dreams free from pain and rests in joy and peace.

Chorus A sad and solemn sound comes from the organ. Those left behind, their sobs and weeping combine in harmony with this music. But dreaming sleep in dreaming silent sleep. 'Gainst death the spirit wins. Its beauty remains. There where sorrow's vanquished, where the whole peace reigns, where pain and yearning become transformed into radiant joy. Her soul floats up in brightest light of heaven, where she can look into our Lord's face.

—Veverica, transl. Oliver

Komm, Jesu, Komm

Komm, Jesu, komm.
Mein Leib ist müde,
Die Kraft verschwind't je mehr und mehr.
Ich sehne mich nach deinem Frieden.
Der saure Weg wird mir zu schwer!

Komm, komm,
Ich will mich dir ergeben.
Du bist der rechte Weg,
Die Wahrheit und das Leben.

Drauf schliess ich mich in deine Hände
Und sage, Welt, zu guter Nacht!
Eilt gleich mein Lebenslauf zu Ende,
Ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
Weil Jesus ist und bleibt der wahre Weg
zum Leben.

—Thymich

Come, Jesus, come

Come, Jesus, come,
My body is weary,
My strength declines from day to day.
I yearn for Thy peace
Life's bitter path is too hard for me!

Come, come,
I yield myself to Thee.
Thou art the Way,
The Truth and the Life.

Therefore I put myself into Thy hands
And bid the world farewell.
Though my life hastens to its close
My spirit has come home
And it shall dwell with its Creator
For Jesus is, and shall remain, the
one true Way to Life.

Nachtwache (No. 1)

Leise Töne der Brust,
Geweckt vom Odem der Liebe,
Hauchet zitternd hinaus,
Ob sich euch öffen' ein Ohr,
Offn' ein liebendes Herz.
Und wenn sich keines euch öffnet,
Trag' ein Nachtwind euch seufzend,
In meines zurück.

—Rückert

Nightwatch (No. 1)

Gentle tones from my heart,
Quickened by love,
Drift quavering forth.
Haply some ear may open,
Or perhaps some loving heart.
And should no heart, no ear receive you,
May a nightwind, sighing,
Bear you back into my breast.

Nachtwache (No. 2)

Ruh'n sie?
Rufet das Horn des Wächters
Drüben aus Westen.
Und aus Osten das Horn rufet entgegen:
Sie ruh'n!
Hörst du, zagendes Herz,
Die flüsternden Stimmen der Engel?
Lösche die Lampe getrost,
Hülle in Frieden dich ein.

—Rückert

Nightwatch (No. 2)

Are they asleep?
Calls the watchman's horn
From the west.
And from the east a horn replies:
They are asleep!
Trembling heart, can you hear
The whisper of angels' voices?
Then put out thy lamp without fear,
And take for thy covering, peace.

Letztes Glück

Leblos gleitet Blatt um Blatt
still und traurig von den Bäumen.
Seines Hoffens nimmer satt,
lebt das Herz in Frühlingsträumen.
Noch verweilt ein Sonnenblick
bei den späten Hagerosen,
Wie bei einem letzten Glück, einem
süssen hoffnungslosen.

—Kalbeck

Last Happiness

Lifeless, leaf on leaf drifts
softly, sadly, downward from the trees.
Never ceasing to hope, the heart
lives on with springtime dreams.
There yet remains one ray of sunshine
on the lake hedge-roses,
Like that which brightens one
last, sweet, hopeless happiness.

Verlorene Jugend

Brausten alle Berge,

Sauste rings der Wald,
Meine jungen Tage,
Wo sind sie so bald?

Jugend, teure Jugend, flohest
mir dahin,
O du holde Jugend,
Achtlos war mein Sinn!

Ich verlor dich leider,
Wie wenn einen Stein
Jemand von sich schleudert
in die Flut hinein.
Wendet sich der Stein auch um
in tiefer Flut,
Weiss ich, dass die Jugend doch
kein Gleiches thut.

—Wenzig

Lost Youth

There was a time when
all the hills resounded
And everywhere, the woods
were never still!
Ah, my young days—
Whither are they gone so soon?

Youth, precious youth, flown from me,

Ah sweet youth,
To think that I paid you no heed.

Alas, I lost you—
Like a stone
Tossed into a stream.

Though that stone wend its way back
from the depths of the river,
I know that my youth never can.

Im Herbst

Ernst ist der Herbst,
Und wenn die Blätter fallen,
Sinkt auch das Herz zu trübem Weh
herab.

Still ist die Flur,
Und nach dem Süden wallen die Sänger
Stumm, wie nach dem Grab.

Bleich ist der Tag,
Und blasse Nebel schleiern
Die Sonne, wie die Herzen, ein

Früh kommt die Nacht:
Denn alle Kräfte feiern,
Und tief verschlossen ruht das Sein.
Sanft wird der Mensch.
Er sieht die Sonne sinken,
Er ahnt, des Lebens wie des Jahres
Schluss.

Feucht wird das Aug'
Doch in der Thräne Blinken
Entströmt des Herzens seligster Erguss.

—Groth

In Autumn

Autumn is sombre,
And with the falling of the leaves
My heart sinks down to melancholy
pain.

The fields are still,
The songbirds, southward flown,
Mute, as if journeying to the grave.

There is a dull cast to the day,
And pale clouds shadow both one's
spirits, and the sun.

Night descends early
All our powers rest.
The soul, deeply secluded, finds repose.
A man is gentler then
Watching the setting sun,
He senses both the close of life, and
of the year.

His eyes grow moist,
But with the shining tears
Flow forth the noblest outpourings
of the heart.

translations by Donna Hewitt



BOSTON SYMPHONY ORCHESTRA

1977/78

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Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Cecylia Arzewski
* Amnon Levy
* Bo Youp Hwang

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Emanuel Boder

* *Participating in a system of rotated seating within each string section.*

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Charles S. Dana chair
Reuben Green
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

Cellos
Jules Eskin
Phillip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
Will Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg

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Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock *E flat clarinet*

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
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Trumpets
Armando Ghitalla
Roger Louis Voisin chair
Andre Come
Rolf Smedvig
Gerard Goguen

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Norman Bolter
Gordon Hallberg

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Chester Schmitz

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1978 Tanglewood

Weekend Prelude

BENITA VALENTE, soprano
CYNTHIA RAIM, piano
HAROLD WRIGHT, clarinet

Friday, 4 August at 7

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An die Musik
Der Musensohn
Frühlingsglaube
Lied der Mignon: Nur wer die Sehnsucht kennt
An die Nachtigall
Rastlose Liebe

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Nachtviolen
Dass sie hier gewesen
Du bist die Ruh'
Lachen und weinen
Heidenröslein

SCHUBERT
Der Hirt auf dem Felsen
with HAROLD WRIGHT

Baldwin piano

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NOTES

Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux*, songs like *Gretchen am Spinnrade* and *Der Erlkönig*, the *Ave Maria* and *Die Forelle*, *An die Musik* and the most famous of the Serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking-tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a café-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends*, edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions came about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of understanding and of love, because

in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser: "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to yourself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir—from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year—was not written without sketches and erasures, without intense concentration and Sitzfleisch.

We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one

of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were at once made for a repeat.

Schubert wrote his first song, or at least the first that is preserved, on 30 March 1811 when he had just turned fourteen. It is a blood-and-thunder megillah called *Hagar's Klage (Hagar's Lament*—see *Genesis* 16 and 21), nothing you would want to listen to for pleasure, but fascinating to anyone who wants to observe the boy's growing confidence as he comments on the setting of the same text by the recently deceased Johann Rudolf Zumsteeg. Schubert's friend Josef von Spaun tells us that the intention was to modernize Zumsteeg; others, notably Donald Tovey, have suggested that *Hagar's Klage* was an exercise by imitation. Whichever, Schubert takes off. But the amazing thing is that on 19 October 1814—his eighteenth birthday was three months away—he wrote *Gretchen am Spinnrade,* which no boy of that age has any business knowing how to do, humanly or musically. By then there were only fourteen years left, but in them he made of the solo song an art form in which there was a union of poetry and music such as had not existed since the great days of the Italian and English madrigal.

Schubert wrote songs all his life, declamatory and lyric, large and small, tragic and gay, shuddery and serene, successful and failed, ones that almost always come off and others that elude all but the greatest artists on their lucky days, settings of the greatest poems of his time and of some of the most trivial, songs that were written in an hour and songs that were worked over and over. Step by step the essential Schubert with the unequalled gift for lyric beauty emerged, and with it, Schubert's special way of absorbing the poem into the music. How musical these songs are! Two generations later, when Hugo Wolf set some of the same poems, it was as though he offered his own versions as criticisms, as arguments for a more verbal approach.

Arnold Schoenberg saw that, and more. In his 1912 essay, *The Relationship to the Text,* he wrote: "A few years ago I was deeply ashamed when I discovered in several Schubert songs, well-known to me, that I had absolutely no idea of what was going on in the poems on which they were based. But when I read the poems it became clear to me that I had gained absolutely nothing thereby for the understanding of the songs, since the poems did not make it necessary for me to change my conception of the musical interpretation to the slightest degree. On the contrary, it appeared that without knowing the poem I had grasped the content, the real content, perhaps even more profoundly than if I had clung to the surface of the mere thoughts expressed in words."

Here a few comments on some of the songs:

Of Franz von Schober, who wrote *An die Musik,* Richard Capell says that he "was so good a friend to Schubert that his poems must be forgiven him," which is perhaps too harsh a judgment of this sad, wealthy, unfocussed man. He was one year younger than Schubert.

Beginning with *Gretchen am Spinnrade* and ending with the *Mignon* song on this program, which was probably written early in 1827, Schubert

composed more than seventy Goethe settings. "Schubert and Goethe should have met," writes Capell, "if only for picturesqueness' sake. Goethe was very nearly a prince, Schubert very nearly a beggar . . . [but] if Schubert and Goethe did not meet in the flesh, in perpetuity the two go arm in arm . . ." Goethe appears four times this evening. His are the spirited *Musensohn* of December 1822; the *Mignon* song, Mignon and the Harper in the wonderful novel *Wilhelm Meister* being figures to whom Schubert returned often; *Rastlose Liebe,* the whirling poem written during a snowstorm in May of 1776, the music in 1815, the greatest of the song-years of Schubert's youth, and one that alone accounts for thirty of the Goethe songs; and *Heidenröslein,* also of 1815 and one that Alfred Einstein calls one of Schubert's "unintentional folksongs." *Heidenröslein,* which was published in 1821 along with three other Goethe songs, became so popular so quickly that the proprietor of a Vienna restaurant *Zur ungarischen Krone* installed a musical clock that played the tune. Schubert sent his songs to the Olympian eminence in Weimar, but the gift was not acknowledged.

The delicately rapturous *Frühlingsglaube* is Schubert's only setting of Ludwig Uhland, a slightly older contemporary of his, a medievalist, and a writer both of simple lyrics and of resoundingly patriotic and political ballads. The song, in its final form, was written in 1822.

In an age of rationalism, Matthias Claudius represented the voice of naivete and piety. For some years he edited a newspaper in which he published his poems and his gently philosophical prose. In 1816, when Schubert set *An die Nachtigall,* Claudius had been dead just a year. The most famous of Schubert's twelve Claudius songs is *Der Tod und das Mädchen (Death and the Maiden).*

Johann Mayrhofer, a civil servant, described by a friend as "gruff, sickly, and irritable—deep, and full of ideas—never laughing or joking, disdainful of women and of all frivolity—whist his sole amusement," was another of Schubert's friends. Indeed the two shared rooms for a while in 1819-20, and it is described how Schubert used to compose songs as fast as Mayrhofer could pass new poems across the table. Among Schubert's forty-seven Mayrhofer songs are pieces as remarkable as *Am Strome* (with horn obbligato), *Memnon, Atys, Erlafsee, Freiwilliges Versinken,* and *Auflösung.* Mayrhofer died a suicide in 1836.

Dass sie hier gewesen, Du bist die Ruh', and *Lachen und Weinen,* are all by Friedrich Rückert, a poet most immediately associated for listeners today with Gustav Mahler. Schubert's five Rückert songs, four of them written in 1823 as soon as Rückert's first collection of lyrics was published, are among his richest and most impassioned. Schubert selected these songs to be published in 1826 together with an agonized and wonderful song on a text by Platen, *Du liebst mich nicht (You do not love me).*

Dir Hirt auf dem Felsen dates from October 1828 and either this, or *Die Taubenpost,* which concludes the *Schwanengesang* collection, is Schubert's last song. He wrote it in belated response to a request for a virtuoso piece from Anna Milder-Hauptmann, Beethoven's first Leonore, renowned also as Medea in Cherubini's opera and as the most moving of Gluck singers. Schubert drew on three sources here: on two poems by Wilhelm Müller, most famously the author of *Die schöne Müllerin* and *Winterreise,* for the beginning and end, and on Wilhelmine von Chézy for the middle. (Von Chézy, an

unfortunate muddlehead, had written an impossible play called *Rosamunde,* for which Schubert wrote enchanting music, and makes another appearance as a literary handicap to the operatic career of Carl Maria von Weber.)

—Michael Steinberg

The synopses of all the songs save *Nachtviolen* and *Der Hirt auf dem Felsen* come from that classic and invaluable guide, *Schubert's Songs* by Richard Capell.

An die Musik

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb
entzunden,
Hast mich in eine bessre Welt entrückt!
Oft hat ein Seufzer, deiner Harf entflossen,
Ein süsser, heiliger Akkord von dir
Den Himmel bessrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

—Schober

To Music

Music, my consolation and dear savior, what would life have been without thee, home of the exile, love of the unbeloved, O music, earthly mirror of the heavenly kingdom? Be thanked, dear and divine one, and be blest.

Der Musensohn

Durch Feld und Wald zu schweifen,
Mein Liedchen weg zu pfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem Mass beweget
Sich alles an mir fort.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,
Die erste Blüt' am Baum.
Sie grüssen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch jenen Traum.

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhn.

Denn wie ich bei der Linde
Das junge Völkchen finde,
Sogleich erreg ich sie.
Der stumpfe Bursche bläht sich,
Das steife Mädchen dreht sich
Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
Und treibt durch Tal und Hügel
Den Liebling weit vom Haus,
Ihr lieben, holden Musen,
Wann ruh ich ihr am Busen
Auch endlich wieder aus?

—Goethe

Son of the Muses

Up hill and down dale I go singing and piping. I find a rhyme for everything, and everything goes into my rhymes. I sing in the spring, and when spring is long past I sing its memories to cheer up winter. I sing; and hobbledehoys and the awkwardest wenches give ear and step to my tunes, and start dallying and dancing.

But now I ask you, dear saints of song, am I to go on like this for ever? Will your old minstrel never have earned a rest from his singing?

Frühlingsglaube

Die linden Lüfte sind erwacht,
Sie säuseln und weben Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muss sich alles, alles wenden.

Die Welt wird schöner mit jedem Tag,
Man weiss nicht, was noch werden mag,
Das Blühen will nicht enden;
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich alles, alles wenden.

—Uhland

Spring Faith

This softness in the air, this new delicate tint in the landscape—ah, it is spring! Come, bruised heart! Come, tearful eyes! Surely there is balm for you in the turn of the year.

Nur wer die Sehnsucht kennt

Nur wer die Sehnsucht kennt,
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.

Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt,
Weiss, was ich leide!

—Goethe

Only He Who Knows Longing (Mignon's song)

Who knows what I suffer, that has never known the pangs of love-longing? I look round on an empty earth, up to an empty heaven. The beloved is far away. My brain swims, my very being quakes. Who that has never loved and longed can know what suffering is?

An die Nachtigall

Er liegt und schläft an meinem Herzen,
Mein guter Schutzgeist sang ihn ein,
Und ich kann fröhlich sein und scherzen,
Kann jeder Blum und jedes Blatts mich freun.
Nachtigall, ach! Nachtigall, ach!
Sing mir den Amor nicht wach!

—Claudius

To the Nightingale

Love lies sleeping, and this is my hour of freedom. Nay, nightingale, I beg you, do not awaken love!

Rastlose Liebe

Dem Schnee, dem Regen,
Dem Wind entgegen,
Im Dampf der Klüfte,
Durch Nebeldüfte,
Immer zu! Immer zu!
Ohne Rast und Ruh!

Restless Love

On, on, without respite, through snow and wind! It were easier to die of sorrow than to live bearing life's burden of burning bliss. On, on! But what forest shall hide me?

Lieber durch Leiden
Möcht ich mich schlagen,
Als so viel Freuden
Des Lebens ertragen.
Alle das Neigen
Von Herzen zu Herzen,
Ach, wie so eigen
Schaffet das Schmerzen!

Wie soll ich fliehen?
Wälderwärts ziehen?
Alles vergebens!
Krone des Lebens,
Glück ohne Ruh,
Liebe, bist du!

—Goethe

Nachtviolen

Nachtviolen,
Dunkle Augen, seelenvolle,
Selig ist es, sich versenken
In dem samtnen Blau.

Grüne Blätter streben freudig,
Euch zu hellen, euch zu schmücken;
Doch ihr blicket ernst und schweigend
In die laue Frühlingsluft.

Mit erhabnen Wehmutsstrahlen
Trafet ihr mein treues Herz,
Und nun blüht in stummen Nächten
Fort die heilige Verbindung.

—Mayrhofer

Dame's Violets

How sweet it is to sink into the velvet blue of your dark eyes, unlightened by the green leaves. Your noble melancholy has touched my heart, and we are linked through the still nights.

Dass sie hier gewesen

Dass der Ostwind Düfte
Hauchet in die Lüfte,
Dadurch tut er kund,
Dass du hier gewesen!

Dass hier Tränen rinnen,
Dadurch wirst du innen,
Wär's dir sonst nicht kund,
Dass ich hier gewesen!

Schönheit oder Liebe,
Ob versteckt sie bliebe,
Düfte tun es und Tränen kund,
Dass sie hier gewesen!

—Rückert

That She Was Here

Beauty has known this spot, and love: your beauty and my love. There is fragrance in the air, there are my tears in the grass. They tell that you have been here.

Du bist die Ruh'

Du bist die Ruh',
Der Friede mild,
Die Sehnsucht du,
Und was sie stillt.

Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.

Kehr ein bei mir
Und schliesse du
Still hinter dir
Die Pforte zu.

Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.

Dies Augenzelt,
Von deinem Glanz
Allein erhellt,
O füll es ganz!

—Rückert

You Are Repose

O bliss and fount of peace, thou who awakenest the eyes to blessedness and closest them in satisfied sleep, take in dedication all that I am. Be with me and the world is not. Thou dome of heaven's brightness, let me live wholly in thy light.

Lachen und Weinen

Lachen und Weinen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Morgens lacht ich vor Lust,
Und warum ich nun weine
Bei des Abendes Scheine,
Ist mir selb' nicht bewusst.

Weinen und Lachen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Abends weint ich vor Schmerz;
Und warum du erwachen
Kannst am Morgen mit Lachen,
Muss ich dich fragen, o Herz.

—Rückert

Tears and Laughter

To be in love! It means laughing one moment, crying the next. Why, this morning I was jumping for joy and tonight I am sobbing my heart out. And all for no reason! Heart, are you crazy?

Heidenröslein

Sah ein Knab ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell, es nah zu sehn,
Sahs mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Knabe sprach: Ich breche dich,
Röslein auf der Heiden!
Röslein sprach: Ich steche dich,
Dass du ewig denkst an mich,
Und ich wills nicht leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Wild Rose

The rose on the spray seemed to ask to be plucked. "You are mine," said the boy. "Take my thorn, too," said the rose. The boy grasps the flower, the thorn stabs deep. Long and long will it rankle.

Und der wilde Knabe brach
's Röslein auf der Heiden;
Röslein wehrte sich und stach,
Half ihm doch kein Weh und Ach,
Musst es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

—Goethe

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich steh',
Ins tiefe Tal herniederseh',
Und singe:
Fern aus dem tiefen dunklen Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn ich mich so heiss nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.
Der Frühling will kommen,
Der Frühling, mein Freund,
Nun mach ich mich fertig,
Zum Wandern bereit.

Je weiter meine Stimme dringt,
Je heller sie mir widerklingt
Von unten.

—Müller/von Chézy

The Shepherd on the Rock

When I stand on the highest rock, the echo returns my song to me: the farther my voice reaches, the brighter the sounding. My love lives so far, I am lonely, sad, without hope.

Thus went the song in the night, but spring will come, and I prepare to set out into the world.



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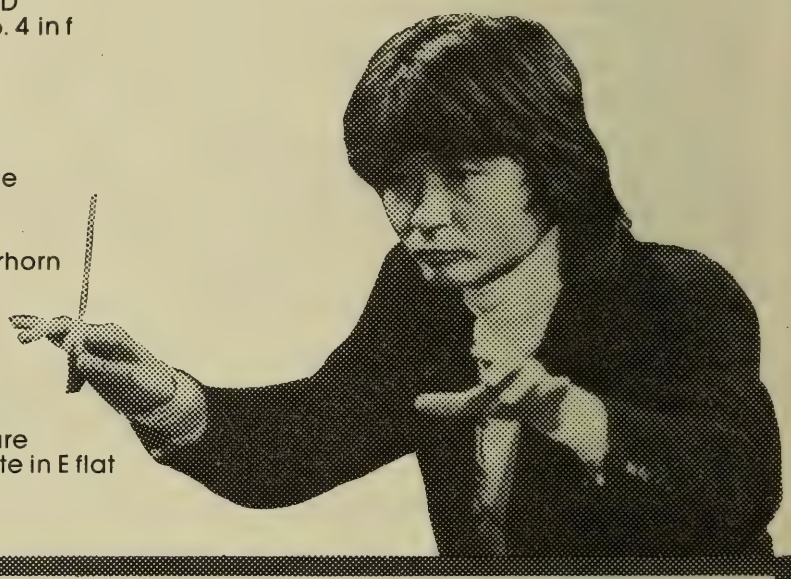
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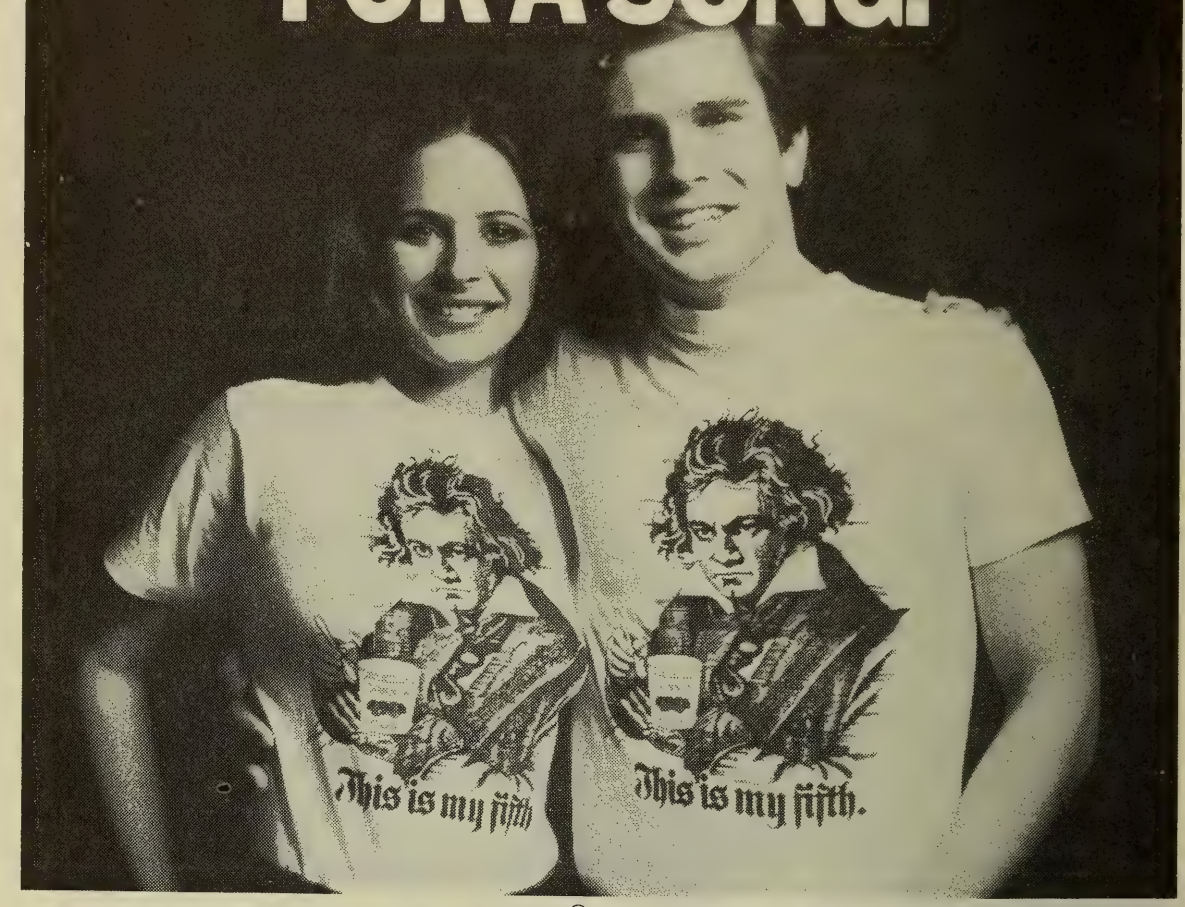
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NOTES

Ludwig van Beethoven
Music for Goethe's *Egmont*, Opus 84
Symphony No. 5 in C minor, Opus 67

Ludwig van Beethoven was born probably on 16 December 1770 (his baptismal certificate is dated the 17th), certainly in Bonn, and he died in Vienna on 26 March 1827. The Egmont *music, commissioned in October 1809 for the Court Theater in Vienna by its Director, Joseph Hartl von Luchsenstein, was completed the following spring. Whether it was ready for the first performance of the new production on 24 May 1810 or incorporated only at the fourth performance of 15 June is uncertain. Beethoven's orchestra here consists of two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. Beethoven began to sketch the Fifth Symphony in 1804, almost at once after completing the* Eroica. *Most of the work was done in 1807, and the score was completed in the spring of 1808. The first performance took place in Vienna on 22 December 1808 on a program that also included the premiere of the Pastoral Symphony as well as the Piano Concerto No. 4 in G, the Choral Fantasy, and three movements from the Mass in C sung to German texts. The Symphony No. 5 is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.*

On 5 June 1568 in the morning, the Counts Egmont and Horn were beheaded in the market place in Brussels and their heads displayed on poles until three in the afternoon. They had been arrested the previous September on orders from the Duke of Alba, the Spanish governor of the Netherlands, and condemned to death for *lèse-majesté* and for joining with "rebels against the holy, apostolic, and Roman church as well as for favoring the intolerable conspiracies of the Prince of Orange and other gentlemen." In Europe's complicated dynastic arrangements, the Netherlands had been subject to Burgundian kings and Spanish Habsburg emperors since the fifteenth century, though the situation became unbearable only with the abdication in 1555 of Emperor Charles V and the succession to the Spanish throne of the stiff-necked and evidently rather stupid Philipp II. Serious unrest began early in the 1560s, and in August 1568 the Duke of Alba was sent north to bring the situation under control at all costs and by any means. Count Lamoral van Egmont, a popular military leader, was one of Alba's first victims. What Egmont fought for and came uniquely to symbolize was beyond the reach of Spanish executioners. The process was slow and bloody, but in 1648, as part of the treaty of Westphalia that concluded the Thirty Years' War, the United States of the Netherlands were recognized by Philipp IV of Spain as an independent political entity.

Friedrich von Schiller wrote a famous history of these events, and his friend and Weimar neighbor, Johann Wolfgang von Goethe, made them the subject of a play on which he worked between 1775 and 1787. (Goethe's *Egmont* became familiar to German theater audiences in an edition or adaptation by Schiller.) At the end of the new century's first decade, with Napoleon, his French troops, and his puppet kings spread all over Europe, the drama of the rebellious disaffection of the Netherlanders took on a new

and vivid relevance. Beethoven, disappointed in Napoleon and angry (he had withdrawn the dedication of the *Eroica* from the newly-crowned Emperor in 1804), susceptible to the rhetoric of the Wars of Liberation, was happy to contribute to a production of *Egmont*, though in fact his first choice would have been to write music for another play on a similar theme, one that touched him even more deeply, Schiller's *Wilhelm Tell*. Nonetheless, he took on the *Egmont* assignment "only out of devotion to [Goethe]," accepting no payment from the theater, "for which they in turn have repayed me by the consistent neglect and ill-treatment of my music." He provided an overture, which has long been an indispensable concert item, and two songs, four entr'actes, music to denote the death of Egmont's beloved Klärchen, a melodrama (that is, music to accompany and punctuate declaimed speech), and, as specified in Goethe's text, a final Victory Symphony. The practice of performing the *Egmont* music in concert goes back to 1821 when Friedrich Mosengeil, a Councillor in the Duchy of Meiningen, wrote a script for the purpose. This evening's performance includes only those portions of the music that make complete sense independently of spoken words.

Overture—A stern introduction moves into an impassioned allegro. In the striking contrast of musical characters, commentators have seen the portrayal of oppression and pleading. The brilliant closing music is that of the drama's final Victory Symphony.

Die Trommel gerühret!—Klärchen wishes she were a man so that she could follow her beloved into battle. She is an invention of Goethe's, though the historical Egmont was indeed an energetic and accomplished skirt-chaser. Before composing this song and *Freudvoll und leidvoll*, Beethoven took pains to establish just how well Antonie Adamberger, the Vienna Klärchen, could sing.

Die Trommel gerühret!

Die Trommel gerühret! Das Pfeifchen gespielt!
Mein Liebster gewaffnet dem Haufen befiehlt,
Die Lanze hoch führet, die Leute regieret.
Wie klopft mir das Herz! Wie wallt mir das Blut!
O hätt'ich ein Wämslein, und Hosen und Hut.

Ich folgt'ihm zum Thor 'naus mit mutigem Schritt,
Ging durch die Provinzen, ging überall mit.
Die Feinde schon weichen, wir schiessen da drein.
Welch Glück sonder gleichen, ein Mannsbild zu sein.

Roll the Drum!

Roll the drum, play the pipe!

My beloved, armed, is leading the troops:

he raises his spear and rules the people.
How fast my heart beats, how excited I feel!
Oh, if only I had a jerkin and breeches and hat.

I would follow him out of the city gates with martial steps,
I would go through the provinces, I'd go everywhere with him.
The enemy is retreating, we shoot among them.
What unequalled happiness to be a man.

Entr'acte II—This grave Larghetto with its throbbing drums follows a fascinating conversation, full of foreboding, between the thoughtful, conservative William of Orange and the impetuous Egmont.

Freudvoll und Leidvoll—A prelude to a love scene: Klärchen sings as she waits for Egmont's arrival at her house.

Freudvoll und leidvoll

Freudvoll und leidvoll, gedankenvoll sein;
Langen und bangen in schwebender Pein;
Himmelhoch jauchzend; zum Tode betrübt;
Glücklich allein ist die Seele, die liebt.

Joyful and Sorrowful

To be joyful and sorrowful, deep in thought,
longing and fearing in painful suspense;
from heavenly bliss to utter despair.
Only a heart in love can be truly happy.

—Goethe

Entr'acte III—This follows the love scene just mentioned and comments on Klärchen's song. The march music refers to the arrival of the Spanish troops. E. T. A. Hoffmann, reviewing the *Egmont* music in 1813, wrote: "There is about this something so solemn and shuddery, something horribly cheerful even in the most powerful passages, that one can absolutely see the entry of Alba's mercenaries, intent with delight on rapine and murder."

Klärchen's Death—Klärchen, unable to save Egmont from imprisonment and certain death, has committed suicide by poison. A gentle lament is dominated, like Entra'acte III, by the sound of the oboe. The close is another of Beethoven's "disintegrating" death musics (cf. the end of the *Eroica's* funeral march and the *Coriolan* Overture).

Victory Symphony—In prison, Egmont has dreamed of Freedom, whose physical appearance is that of Klärchen. (Schiller violently objected to this "operatic" corn.) Inspired, he calls on his compatriots to hold onto the ideal of freedom, to be resolved to win. He himself, he tells them, leads the way by his example. The Spanish drums drown his words, but the final sounds of the play are those of this Victory Symphony.

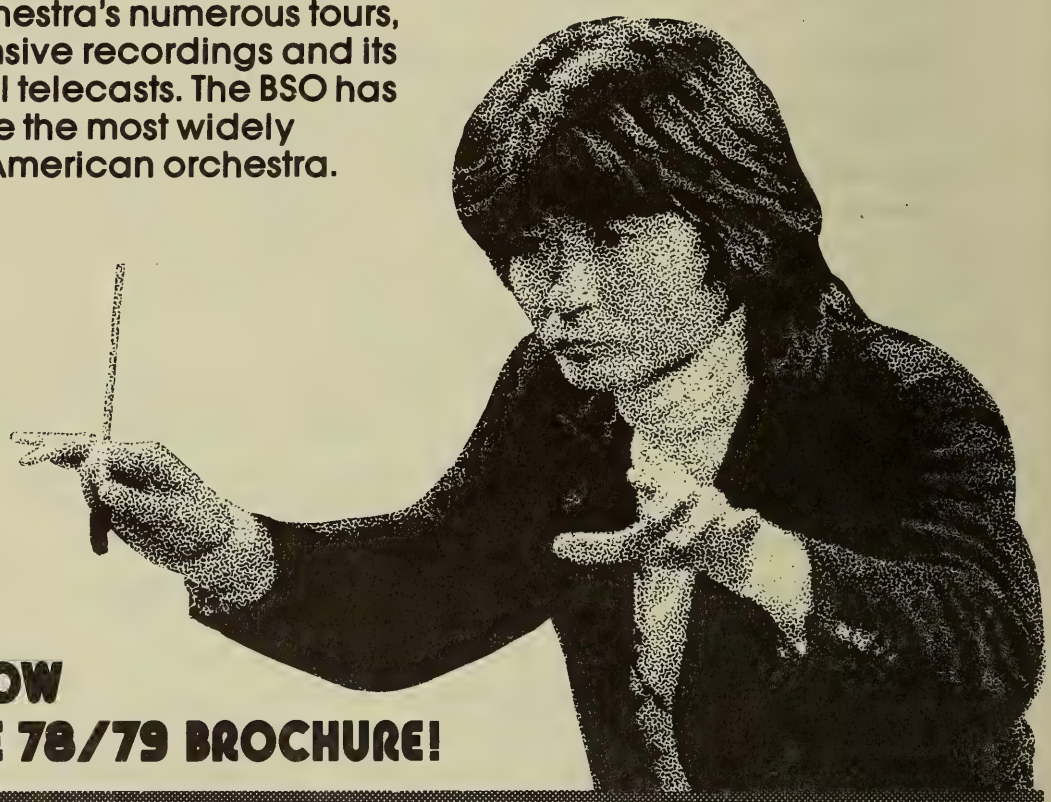
To many listeners, the Fifth Symphony has told a similar story without benefit of scenario. There is no evidence whatever that Beethoven had anything political in mind—"Thus Fate knocks at the door" is the only comment he ever made about the meaning of the piece—though Beethoven's most recent biographer, Maynard Solomon, points out that both dedicatees of the work, the princes Lobkowitz and Rasumovsky, were passionate anti-Bonapartists. But from the beginning, people have been seized by the drama played out in this most famous of all symphonies, the drama of the struggle of light to break free from turbulence and darkness and demons. And not the least part of Beethoven's originality is his assumption of the very idea that a symphony might aspire to portray such a struggle and to take on an ethical stance. The music itself is equally original, whether we think of the unprecedented saturation of long sentences and paragraphs by a single idea in the first movement, recall and reexperience the transition to the finale from the sinister scherzo, or marvel at orchestral details like the first movement's oboe cadenza, the splendidly grotesque cello-and-bass music in the third movement, or the appearance—for the first time in any symphony—of trombones to herald the arrival of the finale and assertive C major.

—Michael Steinberg

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BACH — Brandenburg Concerto No. 3 in G, BWV 1048
[Allegro]
Allegro

JOSEPH SILVERSTEIN, EMANUEL BOROK,
MARYLOU SPEAKER, violin
BURTON FINE, REUBEN GREEN, EUGENE LEHNER, viola
JULES ESKIN, MARTIN HOHERMAN, MISCHA NIELAND, cello
EDWIN BARKER, bass
JEROME ROSEN, harpsichord

INTERMISSION

SIR MICHAEL TIPPETT conducting

TIPPETT — A Child of Our Time

BENITA VALENTE, soprano
LILI CHOOKASIAN, contralto
ALEXANDER STEVENSON, tenor
NORMAN BAILEY, baritone

TANGLEWOOD FESTIVAL CHORUS,
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NOTES

Johann Sebastian Bach
Brandenburg Concerto No. 3 in G, BWV 1048

Johann Sebastian Bach was born on 21 March 1685 in Eisenach and died in Leipzig on 28 July 1750. He wrote this concerto around 1720.

To his Royal Highness My Lord Crêtien Louis, Margrave of Brandenbourg &c, &c, &c

Your Royal Highness,

As I had a couple of years ago the pleasure of appearing before Your Royal Highness, by virtue of Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the small talents which Heaven has given me for Music, and as in taking leave of Your Royal Highness, Your Highness deigned to honor me with the command to send Your Highness some pieces of my Composition: I have then, in accordance with Your Highness's most gracious orders, taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigour of that fine and delicate taste which the whole world knows Your Highness has for musical pieces; but rather to infer from them the benign Consideration to the profound respect and the most humble obedience which I try to show Your Highness therewith. For the rest, Sire, I beg Your Royal Highness's gracious favour toward me, and to be assured that nothing is so close to my heart as the wish that I may be employed on occasions more worthy of Your Royal Highness and of Your Highness's service—I, who without an equal in zeal, am

Sire, Your Royal Highness's most humble and obedient servant

Jean Sébastien Bach
Cöthen, 24 March 1721

Bach's years as Capellmeister to His Most Serene Highness the Reigning Prince of Anhalt-Cöthen present some puzzles to students of his music. Bach was at Cöthen from 1717 until 1723, the year of his removal to Leipzig, where he took charge of the music at the churches of Saints Thomas and Nicholas. Later, Bach was to say that he intended to spend the rest of his life at Cöthen, an all but invisible principality about 90 miles southwest of Berlin, but that in December 1721 his *Serenissimus* had married, whereupon "the musical interests of the said Prince had become somewhat lukewarm, especially as the new Princess seemed to be alien to the muses." The obvious thing, then, has been to date Bach's discontent with Cöthen from early in 1722; yet his restlessness seems to go back rather longer. Perhaps it began with the shock of his wife's sudden death in July 1720. We know that later that year he made a serious effort to become organist at St. James's, Hamburg, and the Brandenburg dedication may also suggest he was looking for a job.

The "couple of years" to which Bach refers in his dedicatory letter would take us back to 1719, and in fact on 1 March of that year, Bach was paid 130 Thaler to cover the expenses of a journey to Berlin where he was to collect a newly built harpsichord. That presumably was when Bach met the Margrave of Brandenburg and played for him (Brandenburg is the Prussian

province immediately to the north of Berlin: its capital was Potsdam). For all the extravagance of the language, Bach's remarks about the Margrave's "fine and delicate taste" have some foundation in truth. We learn from Bach's biographer, Philipp Spitta, that the Margrave was "especially devoted to music, over and above the ordinary aristocratic dabbling" and that he spent a lot of money on it. When he died in 1734, his large music library was sold, Bach's manuscript being included as a part of a large and very cheap job lot. It bears no traces of use. Perhaps the Brandenburg orchestral resources were reduced between 1719 and 1721; perhaps Bach had overestimated them in the first place. Unlikely as it seems from the dedication (and Spitta's remarks), it could simply have been lack of appreciation, and we know nothing of any payment, gift, or acknowledgement made to the composer.

The presentation is as to a connoisseur, but Bach did not write the concertos especially for Brandenburg. Rather, he picked from his Cöthen repertory, making some revisions while he was at it, and as usual when assembling a collection, he strove to make its members as diverse as possible. Musicians have always been struck by the wonderful timbral variety of the Brandenburgs. No doubt Bach wishes to impress his prospective patron with the coloristic possibilities a composer on his plane of imagination and technique could draw from a band of relatively modest numbers. Variety for the sake of charm and entertainment was surely in the forefront of Bach's mind, but as he worked, he must have become fascinated as well with all the compositional possibilities that his varied instrumentation suggested.

The ingenious Vivaldi, from whom Bach learned so much about concerto writing and whom he surpassed so as to make their two names incommensurable, often wrote concertos with colorful instrumental combinations. These works can be striking indeed, and not least for the flair with which their idiomatic solos are fashioned. But a comparison of one of Vivaldi's concertos for the orchestra at Dresden with the identical orchestration, reveals an astonishing difference in concept. An oboe, a violin, a pair of horns, stimulate Vivaldi's imagination, and he invents for each something that is apt and grateful. But solos aside, the instrumentation hardly matters. It is decorative, incidental to the musical thought, while every note of Bach's concerto is a richly responsive exploitation of all the textural contrasts his chosen ensemble can provide.

At a time when many composers drew music, as it were, from the nature of specific instruments, Bach was the first to respond in that way to the orchestra as such. Again and again in the Brandenburgs, he defines and articulates the succession of musical events by textural-timbral means: as music, it is, so to speak, "about" its textures, its color, its instrumentation.

The Third Concerto has no players specifically and constantly designated as soloists, but Bach can arrange his nine voices into more different combinations than any orthodox solo group could provide. All the players at some point share the soloistic burden and all contribute to the tutti or ripieno in what is perhaps the most elaborately inventive of the Brandenburgs.

—Michael Steinberg

Michael Tippett
A Child of Our Time, oratorio for solo, chorus, and orchestra

Michael Kemp Tippett—knighted by Queen Elizabeth in 1966—was born in London on 2 January 1905 and now lives in Wiltshire, England. He began A Child of Our Time *in September 1939 and completed it in 1942. The first performance was given at the Adelphi Theatre, London, on 19 March 1944: Walter Goehr conducted the London Regional Defence Choir, the Morley College Choir, and the London Philharmonic Orchestra, and the soloists were Joan Cross, Margaret McArthur, Peter Pears, and Roderick Lloyd. The first American performances were given 25 and 26 April 1952 by singers and players from Columbia University, New York, Jacob Avshalomoff conducting.* A Child of Our Time *is scored for soprano, contralto, tenor, and bass solos, four-part chorus, and an orchestra of two flutes, two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, timpani, cymbals, and strings.*

Michael Tippett is a poet, a visionary, and craftsman. Like a romantic boy he has retained that power that many lose, whose loss Wordsworth lamented—the power of being able to link and relate experiences so that nothing felt, seen, read, heard, or dreamed remains absolute. After years of hard wrestling with his medium he attained to eloquence. In each of his four operas there is an oracular scene; the most characteristic messenger is Sosostris, the visionary soothsayer in *The Midsummer Marriage,* who, like Erda in *The Ring,* from dark, rich dreams of darkness rises to the day, to tell the agony and passion of creation and then proceed to the relation of a vision: "Truth shall shine through me . . . I speak as a seer." Tippett is an interpreter to us of the world—a modern world in which Homer, Shakespeare, and Goethe, Byrd, Bach, and Beethoven are still living presences. By his art he lightens our understanding, orders his and our and the world's collective experiences, and adds to those experiences the new adventures for mind and heart provided by his own music. He is a visionary and a creator—a composer steeped in the past, open to the music and thoughts, the poetry and politics of the present, dreaming dreams, seeing truths, singing songs, and giving shape to his visions in the most directly eloquent music of our day.

The leaping, lyrical abundance of *The Midsummer Marriage* sprang from a boyhood in the English countryside, from all he had read, from what he had learned of tribal customs and allegoric rites, from the poetry and the practice of love . . . These and a hundred other things enrich and are related to the straightforward tale of an elopement, a quarrel, and a reconciliation. *King Priam* is his modern response to the epic that has stirred all Western imagination, and to thoughts of war and peace, of high courage and heroic love, of personal crises at a time when the fate of nations is at stake. In *The Knot Garden,* his characters tread an emotional maze of encounters that bring them to self-knowledge. In an important song cycle, *Songs for Dov,* a character from that opera, a musician, leaves the enchanted garden to roam the world, and then returns to the big city asking what songs a poet can sing in a barren age. The Third Symphony and the opera *The Ice Break* are attempts to answer that question, and questions Colin

Davis put to him after conducting a performance of Beethoven's Ninth Symphony: "What does it *mean*? Can we believe those confident affirmations?"

In his Third Symphony, Tippett boldly cites the *Schreckensfanfare* of Beethoven's Ninth, and answers it with, not an Ode to Joy, but a soprano singing the blues. Bessie Smith, as it were, to a Miles Davis flugelhorn descant, sings the sorrows of a world in which no angel came to rescue the Jews from fiery furnaces, a world in which all men have not become brothers. But also—like Hannah, the black nurse in *The Ice Break*—she celebrates the limited yet real healing power of love and the dreams that can save men from despair.

A Child of Our Time is the first in this great series of works about the human condition. It had several starting-points. One was seeing the movie *The Four Horsemen of the Apocalypse;* Valentino and the love story seemed unimportant. Tippett says: "What I never forgot was the extraordinary image of four horsemen flying across the screen at every moment of destruction, and the doom-laden sound of Beethoven's *Coriolan* overture." In 1932, he went to the north of England, to a work-camp helping unemployed miners, "saw for the first time, with horrified eyes, the undernourished children," and "understood for the first time the stark realities of human life for so many people." He returned to "the well-fed south" ashamed, and wrestled with the dilemma facing every artist with a social conscience, the one vividly dramatized by Hindemith in his opera *Mathis der Maler.* "I could have said that music is something so disrelated to reality that everybody must go out and take political or philanthropic action in order to have some immediate impact on the situation." But an inner drive forced him back to his studio, told him serve mankind as a music-maker.

In 1933 Hitler came to power. "A kind of mad irrationality appeared in Europe, so truly evil that few of us had any experience to understand it . . . I was drawn by something in my own entrails into what was happening, particularly in Germany. The Jews were the particular scapegoat of everything, for every kind of standing outcast, whether in Russia or America or even in England . . . The day after war broke out, the whole thing welled up in me . . . I simply had to go and begin to write *A Child of Our Time.*"

At first, during the long genesis of the work, Tippett had contemplated an opera on the Irish Easter Rebellion, but he found that "the dramatic impulse was receding before the contemplative." Oratorio was the form in which narrative, dramatic incident, and contemplative commentary could be balanced. *Messiah* was the conscious model for the three-part form: preparation, a particular action, and a meditation upon it. In the composer's words, "Part I deals with the general state of affairs in the world as it affects all individuals, minorities, classes, or races, who are felt to be outside the ruling conventions—Man at odds with his Shadow. In Part II emerges the Child of Our Time, enmeshed in the drama of his personal fate and the elemental social forces of our day . . . Part III is concerned with the significance of this drama and the possible healing that would come from Man's acceptance of his Shadow in relation to his light."

The composer drafted his own text, took it to T. S. Eliot to show him the kind of words he wanted, and was persuaded by the poet to be his own

librettist. Almost every line of it sounds resonances, from many sources—the liturgy, the Bible, Keats, Yeats, and T.S. Eliot among them. It is not great poetry, but it was the text Tippett needed—allusive, image-packed, emotional—to release great music. There is nobility, if not felicity, in the compound of St. Paul, Walt Whitman, and Keats represented by:

> Then courage, brother, dare the grave passage.
> Here is no final grieving, but an abiding hope.
> The moving waters renew the earth.
> It is spring.

The particular event that set off *A Child of Our Time* was the shooting, in Paris in 1938, of the German diplomat vom Rath by the young Jewish refugee Herschel Grynszpan and the savage pogroms in Germany that followed. Grynszpan's trial, early in 1939, drew international attention; in this country, Dorothy Thompson formed a committee and collected funds for his defense. Much later it transpired that the motive for the murder was not political. But the pogroms certainly were. And, in any case, "though, after much searching, the final jolt into composition came from a particular and political event, I knew from the first that the work itself had to be anonymous and general, in order to reach down to the deeper levels of our common humanity."

The general shape is that of *Messiah;* Bach's Passions lie everywhere behind the score; in the structure of recitatives and arias, in choruses that are part of the action and other choruses—the spirituals—that function as did Bach's chorales. The double-chorus in Part II, with its questioning "Where? Why? How?" pays specific tribute to the opening of the *Matthew* Passion. "Let him be crucified" is reflected in "Away with them! Curse them! Kill them!" The Chorus of the Self-Righteous, "We cannot have them in our Empire," recalls "We have a law" in the *John* Passion; and here, with complicated and disturbing effect, the Jew "villains" who sing that chorus in Bach's work have become the victims of the corresponding chorus in Tippett.

Another strand in the weaving of the oratorio is Berlioz's limpid, radiant *Childhood of Christ,* which Tippett heard on Christmas Day, 1938. Thoughts of Grynszpan and Christ, of involuntary and voluntary victims, mingled in "a new-old pattern, expressible only in an oratorio. Bit by bit, the drama sorted itself out into chorus, scena, airs, and recitative. But there was still something missing which was traditional for the Lutheran Passions—and that was the chorales . . . I didn't imagine that any such melodies existed in our time." But one day, Tippett chanced to hear on the radio some Negro spirituals. The singer, he recalled, was very bad—"but when he came to a phrase in the spiritual 'Steal Away,' I was shot through with the sudden realization that the melody was far greater than the individual singer, and had the power to move us all." The five spirituals in *A Child of Our Time* wounded the faith of a suffering people and give musical expression—as did the Lutheran chorales—to collective emotions.

In *A Child of Our Time,* Tippett aimed to write a very direct kind of music. The exuberant density of counterpoint in his earlier compositions is clarified—though there is still plenty of energetic fugato on jagged, chromatic subjects, as well as some lyrical canons. The work reveals his mastery of melodic gesture; an eloquent example is the melisma on the first

syllable of "open" in the alto's "But pity breaks open the heart"—a stepwise descent interrupted by one leap, back to the first note and then down again, of heart-breaking poignancy. It is a mark of a great and original creator that when he sets brush to canvas, chisel to marble, or pen to paper the result, whether an early work or a late, is unmistakably his. To say that the opening sound of *A Child of Our Time*, a minor triad blown by three trumpets, instantly proclaims its composer's identity may be going too far; but when the lower strings enter in the second measure one recognizes at once his individual command of traditional, comprehensible harmony—based on the acoustic laws that govern our understanding of music from Josquin to Janáček, from Perotinus to Penderecki—disturbed in a way that expresses, precisely and affectingly, the limited affirmation and not-quite-stable resting-places that are all we can hope to find in the modern world.

Tippett's latest word on his early oratorio has been a dark one. The Boy's final affirmation, "I would know my shadow and my light, so shall I at last be whole," he now calls "a sentence very easy to say, very difficult to do. I hold it to be just possible for individuals, but impossible for collectives in our present climate of self-righteousness—of groups, societies, nations." The score is prefaced by a half-line from T. S. Eliot: "the darkness declares the glory of the light." Knowing the dark and the bright, striving to be whole, comprehending the age-old forces that have shaped a present instant, feeling the world's pressure bearing upon the private room—or public concert hall—we sit in . . . these are the themes of Tippett's music. It provides no simple answers but urges us to feel and to understand. "My true function," he once wrote, "is to continue an age-old tradition . . . to create images out of the depths of the imagination, and to give them form, whether visual, intellectual, or musical—for it is only by this process of image-making that the inner world can communicate at all. Images of the past, shapes of the future, images of vigor for a decadent world, images of reconciliation for worlds that are torn by division—and, in a world of brutality, mediocrity, images of abounding, vigorous, joyous, exuberant beauty."

—Andrew Porter

Andrew Porter, scholar, critic, and translator, writes on music for the *New Yorker*.



A Child of Our Time

Text by Michael Tippett

PART I

Chorus The world turns on its dark side.
It is winter.

THE ARGUMENT

Alto Solo Man has measured the heavens with a telescope, driven the gods from their thrones.

But the soul, watching the chaotic mirror, knows that the gods return.

Truly, the living god consumes within and turns the flesh to cancer!

INTERLUDIUM

SCENA

Chorus & Alto Solo

Chorus: Is evil then good?
Is reason untrue?

Alto: Reason is true to itself;
But pity breaks open the heart.

Chorus: We are lost.
We are as seed before the wind.
We are carried to a great slaughter.

The Narrator:

Bass Solo Now in each nation there were some cast out by authority and tormented,
made to suffer for the general wrong.
Pogroms in the east, lynching in the west;
Europe brooding on a war of starvation.
And a great cry went up from the people.

Chorus of the Oppressed
When shall the usurers' cry cease,
And famine depart from the fruitful land?

Tenor Solo I have no money for my bread; I have no gift for my love.
I am caught between my desires and their frustration as between the hammer and the anvil.
How can I grow to a man's stature?

Soprano Solo How can I cherish my man in such days, or become a mother in a world of destruction?
How shall I feed my children on so small a wage?
How can I comfort them when I am dead?

A SPIRITUAL

Chorus & Soli Steal away, steal away, steal away to Jesus;
Steal away, steal away home—
I han't got long to stay here.

My Lord, He calls me, He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Green Trees a-bending, poor sinner stand a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home—
I han't got long to stay here.

PART II

Chorus A star rises in mid-winter.
Behold the man! The scape-goat!
The child of our time.

The Narrator:
Bass Solo And a time came when in the continual persecution
one race stood for all.

Double Chorus of Persecutors and Persecuted
Away with them!
Curse them! Kill them!
They infect the state.

Where? How? Why?
We have no refuge.

The Narrator:
Bass Solo Where they could, they fled from the terror.
And among them a boy escaped secretly, and was kept in hiding in a great city.

Chorus of the Self-righteous
We cannot have them in our Empire.
They shall not work, nor beg a dole.
Let them starve in No-Man's-Land!

The Narrator:
Bass Solo And the boy's mother wrote a letter, saying:

SCENA

Solo Quartet

Mother: (Soprano) O my son! In the dread terror they have brought me near to death.

Boy: (Tenor) Mother! Mother!
Though men hunt me like an animal, I will defy the world to reach you.

Aunt: (Alto) Have patience.
Throw not your life away in futile sacrifice.

Uncle: (Bass) You are as one against all.
Accept the impotence of your humanity.

Boy: No! I must save her.

A SPIRITUAL

Chorus & Soli Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

O brothers, pray for me,
O brothers, pray for me,
And help me to drive
Old Satan away.

O mothers, pray for me,
O mothers, pray for me,
And help me to drive
Old Satan away.

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

SCENA

Duet—Bass & Alto Soli

Narrator: The boy becomes desperate in his agony.

Alto: A curse is born.
The dark forces threaten him.

Narrator: He goes to authority.
He is met with hostility.

Alto: His other self rises in him, demonic and destructive.

Narrator: He shoots the official—

Alto: But he shoots only his dark brother—
And see—he is dead.

The Narrator:

Bass Solo They took a terrible vengeance.

THE TERROR

Chorus Burn down their houses! Beat in their heads!
Break them in pieces on the wheel!

The Narrator:

Bass Solo Men were ashamed of what was done.
There was bitterness and horror.

A SPIRITUAL OF ANGER

Chorus & Bass Solo

Go down, Moses, 'way down in Egypt land;
Tell old Pharoah, to let my people go.

When Israel was in Egypt's land,
Let my people go,
Oppressed so hard they could not stand,
Let my people go,
"Thus spake the Lord," bold Moses said,
Let my people go,
"If not, I'll smite your first-born dead,"
Let my people go.

Go down, Moses, 'way down in Egypt land;
Tell old Pharoah, to let my people go.

The boy sings in his Prison

Tenor Solo My dreams are all shattered in a ghastly reality.
The wild beating of my heart is stilled: day by day.
Earth and sky are not for those in prison.
Mother! Mother!

The Mother:

Soprano Solo What have I done to you, my son?
What will become of us now?
The springs of hope are dried up.
My heart aches in unending pain.

Alto Solo The dark forces rise like a flood.
Men's hearts are heavy: they cry for peace.

A SPIRITUAL

Chorus & Soprano Solo

O, by and by, by and by,
I'm going to lay down my heavy load.

I know my robe's going to fit me well,
I tried it on at the gates of hell.

O, hell is deep and a dark despair,
O, stop, poor sinner, and don't go there!

O, by and by, by and by,
I'm going to lay down my heavy load.

PART III

Chorus The cold deepens.
The world descends into the icy waters where lies the jewel of great price.

Alto Solo The soul of man is impassioned like a woman.
She is old as the earth, beyond good and evil,
the sensual garments.
Her face will be illumined like the sun.
Then is the time of his deliverance.

SCENA

Bass Solo & Chorus

Bass: The words of wisdom are these:
Winter cold means inner warmth, the secret nursery of the seed.

Chorus: How shall we have patience for the consummation of the mystery?
Who will comfort us in the going through?

Bass: Patience is born in the tension of loneliness.
The garden lies beyond the desert.

Chorus: Is the man of destiny master of us all?
Shall those cast out be unavenged?

Bass: The man of destiny is cut off from fellowship.
Healing springs from the womb of time.
The simple-hearted shall exult in the end.

Chorus: What of the boy, then? What of him?

Bass: He, too, is outcast, his manhood broken in the clash of powers.
God overpowered him—the child of our time.

PRELUDIUM

GENERAL ENSEMBLE

Chorus & Soli

Tenor: I would know my shadow and my light,
so shall I at last be whole.

Bass: Then courage, brother, dare the grave passage.
Soprano: Here is no final grieving, but an abiding hope.

Alto: The moving waters renew the earth.
It is spring.

A SPIRITUAL

Chorus & Soli Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into camp-ground.

O, chillun! O, don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?
Walk into heaven, and take my seat,
And cast down my crown at Jesus' feet.

Deep river, my home is over Jordan,
I want to cross over into camp-ground,
Lord!

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Works by Gunther Schuller, Oliver Knussen, Edgard Varèse, Arnold Schoenberg

Tuesday, August 8 8:30 pm: Theater*
TOKK-Ensemble of Tokyo
Works by Maki Ishii, Toshi Ichiyanagi, Masanori Fujita, Toru Takemitsu, Yoshiro Irino

Wednesday, August 9 8:30 pm: Theater*
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Jacob Druckman, Theodore Antoniou, Gilles Tremblay, Carson Kievman

Thursday, August 10 8:30 pm: Theater*
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EDO DE WAART conducting —

BEETHOVEN Ten Contradances, WoO 14

BEETHOVEN Great Fugue in B flat, Opus 133
Overture: Allegro—Meno mosso e moderato
Fugue: Allegro—Meno mosso e moderato—Allegro molto e con brio

INTERMISSION

BEETHOVEN Piano Concerto No. 1 in C, Opus 15
Allegro con brio
Largo
Rondo: Allegro scherzando

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NOTES

Ludwig van Beethoven
Ten Contradances, WoO 14
Great Fugue in B flat, Opus 133
Piano Concerto No. 1 in C, Opus 15

Ludwig van Beethoven was born probably on 16 December 1770 (his baptismal certificate is dated the 17th), certainly in Bonn, and he died in Vienna on 26 March 1827. The dances, which are scored for flute, two each of oboes, clarinets, bassoons, and horns, plus strings, were written about 1800-01. The Great Fugue, originally the finale of the B flat major String Quartet, Opus 130, was written in the second half of 1825. It was then detached from the quartet and published separately in May 1827. In this performance Mr. de Waart uses the edition for string orchestra by the conductor and composer Felix Weingartner, whose chief task was to decide when to have the cello part doubled by basses in the lower octave. The Piano Concerto No. 1 was sketched 1795-96, completed 1798, and probably first performed by Beethoven that year. Later—after 1804, to judge by the range of keyboard required—Beethoven wrote three different cadenzas for the first movement. The orchestra consists of flute, two each of oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings.

For composers of ambitious concert music sometimes to comply with requests for dance music—not for concert, but really to be played at a ball for people to dance to—was by no means uncommon in the eighteenth century. Mozart in particular has left us many examples and he obviously enjoyed being as inventive and ingenious as possible within the limits determined by practical considerations; Beethoven and Haydn, too, on occasion wrote some delightful dances. These ten contradances—fairly fast dances with two beats to the bar—are drawn from a set of twelve published in April 1802 (nos. 8 and 9 are omitted). A few of them may sound familiar: no. 7 in E flat leads a more famous existence in the ballet *Prometheus*, in a set of variations for piano, and in the finale of the *Eroica* symphony; no. 9 in this afternoon's sequence is also in the *Prometheus* ballet music; and the final dance was used by Fritz Kreisler as the basis of a charming Rondino on a Theme by Beethoven. The odd-looking designation WoO stands for "Werk ohne Opus (work without opus number)" in the Beethoven catalogue of Georg Kinsky.

If the contradances are hardly meant to be listened to at all in the strict sense of the word, the Great Fugue makes extraordinary demands on the listener's powers of concentration and attention. After completing his Ninth Symphony early in 1824, Beethoven devoted the rest of his life to the composition of string quartets. (He had much else in mind, of course, including more operas and certainly a tenth symphony, but there wasn't time.) For some years he had concerned himself with various ways of breaking away from the standard three- and four-movement design for sonatas, quartets, and so forth, and so we find in his late works such things as a piano sonata on a large scale but in only two movements (Opus 111) and a string quartet in seven movements (Opus 131). The B flat Quartet, Opus 130, begun in the summer of 1825 and completed that November, is one of the most remarkable of these exploratory works. It is in six



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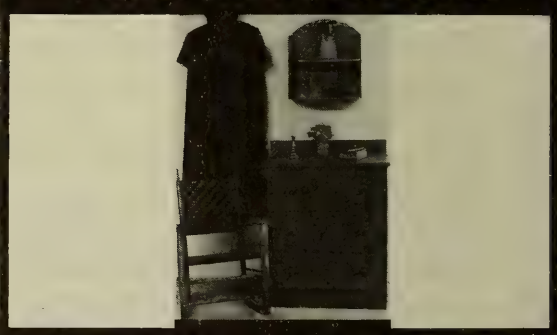
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movements, of which the first, a sonata movement of a relatively expansive cast, is followed by a series of four rather shorter character pieces, all sharply contrasted in mood, gait, and key. The whole is then capped by an uncompromisingly difficult, dissonant fugal finale that accounts for a little over a third of the length of the entire quartet. Beethoven did not attend the first performance on 21 March 1826, but waited for reports in a nearby tavern. That the fourth and fifth movements, an amiable but not quite uncrazy German dance and the poignant Cavatina, were encored did not impress him. Why not the fugue, he wanted to know. "Cattle! Asses!" he roared.

Some listeners had been exalted and excited by the fugue; rather more were bewildered. Professionals pronounced it incomprehensible. Beethoven himself clearly had doubts. He had never been easily pushed around by publishers, performers, and friends, but this time he was persuaded to take the fugue out of the quartet and to write, late in 1826, a substitute finale in his most non-controversial vein. It turns Opus 130 into another piece: in the original version, everything leads up to the finale, but in the revised edition, where the finale is so light, the Cavatina becomes the focal point. Beethoven's doubts, of course, had nothing to do with the intrinsic quality of the fugue, only with its function in the context of the quartet. He even took time in August and September 1826 to make a far from perfunctory—in fact amazing—arrangement of the fugue for piano duet. He dedicated both the now detached quartet fugue, which was assigned the new opus number 133, and the piano version, Opus 134, to his friend, patron, and pupil, the Imperial Archduke Rudolph, recipient of a long and impressive list of dedications, including the Emperor Concerto, the Archduke Trio, the Hammerklavier Sonata, the C minor Sonata, Opus 111, and the Missa solemnis.

The title-page of the printed score of Opus 133 describes the work as *"GRAND FUGUE, tantôt libre, tantôt recherchée."* In part free, in part studied or worked. The beginning, to be sure, is *libre* as can be. Beethoven marks it "Overtura," and in its thirty measures it changes tempo twice and character more often than that. In music of extreme disjunction, all its gestures separated by unmeasured pauses, Beethoven hurls scraps of material about, much of it related not just to what appears elsewhere in Opus 130 but to the other quartets written at the same time. It is then the task of the composition to demonstrate the relationship and coherence of what is presented at first in so violently dissociated a manner.

After five beginnings, each a little less assertive than its predecessor and each broken off in midflight, the fugue proper, the *"recherchée"* part gets under way. It is a double fugue, with the theme of the Overture heard in the violas, while first violins add a leaping figure of ungainly and totally captivating energy. The other instrument join, and this music is developed as though in a series of variations of growing rhythmic and textural complexity, unrelieved in ferocious vigor, and limitlessly bold in harmony. The tempo slows, a softer key is established, and a more lyric, conjunct idea, first proposed in the Overture by the violas, is now explored. The main fugue theme is still present, but tamed. Essentially this is an interlude, more free than studied. Motion almost comes to a halt on a slow, measured trill, and from this leaps forth a movement in a new six-eight

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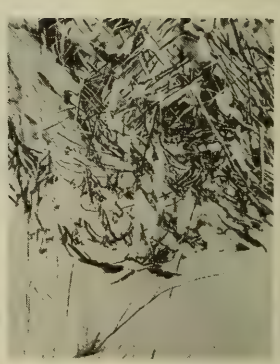
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meter and quicker than anything we have heard so far. The disjunctions, the violence of the leaps also surpass anything in the work up to now. There are many interruptions as well as reappearances of earlier passages sometimes so startling that one might be dealing with a copyist's error or a badly spliced tape: the interference of the *libre* with the progress of the *recherché* is fierce and outrageous. The resolution of the conflict is surprising, touching, a mixture of the exalted and the humorous such as only Beethoven could have invented.

We hear the C major Piano Concerto as "normal" Beethoven, especially when we come to it immediately after Opus 133, but listeners 180 years ago may well have perceived it as agreeably subversive. Surely they will have been struck by the grand scale of the first movement with its conspiratorial, marchlike beginnings; by the distinctive and new tone of the Largo in its far-away key of A flat, and with its pathetic inflections; and by the rambunctious humor, just on the edge of acceptable manners, of the finale.

—Michael Steinberg

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TANGLEWOOD FESTIVAL CHORUS
John Oliver, Conductor



With conductor John Oliver's appointment as Director of Vocal and Choral Activities at the Berkshire Music Center, the Tanglewood Festival Chorus was formed in the spring of 1970 primarily for Tanglewood performances, but by the 1972-73 season it had begun to play a major role in the Boston winter season as well. The Chorus performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Colin Davis, and with Leonard Bernstein, Mstislav Rostropovich, Eugene Ormandy, Gunther Schuller, Klaus Tennstedt, and Arthur Fiedler, among others.

Under conductor John Oliver's direction, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public alike as one of the great orchestra choruses in the world. It is called upon to perform four or five major programs a year in Boston, appears regularly with the Orchestra in New York City, and has made a number of recordings with the Boston Symphony for Deutsche Grammophon and New World Records, as well as continuing to be featured in many Tanglewood programs. For its first appearance on records, in Berlioz *Damnation de Faust,* John Oliver and Seiji Ozawa were nominated for a Grammy Award for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus regularly includes performances of a cappella repertoire under John Oliver in its busy schedule. Requiring a very different kind of discipline from that necessary for performances with orchestra, and therefore rarely attempted by orchestra choruses, a cappella programs ranging from the baroque to the contemporary are given yearly at Tanglewood with great success. In the spring of 1977, John Oliver and the Tanglewood Festival Chorus were given the unprecedented invitation to record a program of a cappella 20th Century American Choral Music for Deutsche Grammophon. To be released in the fall of 1978, the recording features works of Charles Ives, Elliott Carter, Aaron Copland, and Jacob Druckman's 1963 work *Antiphonies,* which was given its world premiere by the Chorus and John Oliver at Tanglewood in 1976.

Additional recordings with the Boston Symphony Orchestra include Ravel *Daphnis et Chloe* (complete) with Seiji Ozawa, Ives Fourth Symphony with Seiji Ozawa, Liszt *Faust Symphony* with Leonard Bernstein, all for Deutsche Grammophon, and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa for New World Records.

John Oliver is also conductor of the MIT Choral Society, where he serves on the faculty as Instructor of Music, and conductor of the John Oliver Chorale with which he has recorded Donald Martino's *Seven Pious Pieces* for New World Records.

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Beth Howard
Paula Jean Jacobson
Jill Jennings
Frances V. Kadinoff
Carole Stevenson Kane
Ann K. Kilmartin
Barbara A. Levy
Margo Lukens
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Mary A. McDermott
Elizabeth Moyer
Diana Noyes
Joan T. Pease
Nancy L. Peterson
Gail Ransom
Rhonda E. Rivers
Judith L. Rubenstein
Joan Pernice Sherman
Jane Stein
Janet Wade
Pamela Wolfe

Altos

Elizabeth Baldwin
Mary Bennett
Mim Blackman
Bette Carey
Yvonne Chen
Elizabeth Clark
Betsy Colt
Mary Crowe
Catherine Diamond
Ann Ellsworth
Dorrie A. Freedman
Mary Westbrook-Geha
Roberta A. Gilbert
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Dwight Porter
William Rogers
Ronald L. Rouse
Paul Scharf
Robert W. Schlundt
John H. Smith
Jerry Stringham

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Peter Anderson
John Breen
Neil Clark
Charles A. Dinarello
John W. Ehrlich
Nathan W. Ferguson
Bill Good
John Henry
Carl D. Howe
John Knowles
Daniel J. Kostreva
Paul F. Levy
Jeff Lyons
Henry Magno Jr.
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Benita Valente



Since her 1973 Metropolitan Opera debut as Pamina in *The Magic Flute,* California-born soprano Benita Valente has performed as soloist with all of the major orchestras throughout the United States. Equally renowned for her lieder interpretations, Miss Valente carries on the tradition of her teachers, Lotte Lehmann, Martial Singher, and Margaret Harshaw.

As a leading orchestral soloist, Miss Valente has appeared with the New York Philharmonic, Philadelphia, Cleveland, and Minnesota Orchestras, and with the Boston, Chicago, Pittsburgh, Buffalo, San Francisco, Cincinnati, and Detroit Symphonies. She has also appeared at the summer festivals in Saratoga, Mostly Mozart, Caramoor, Marlboro, and Ravinia, in addition to her Tanglewood appearances. Her recent appearances include the Boston Symphony's Tanglewood 1977 performance of Bach's *Magnificat* with Leonard Bernstein conducting, the Philadelphia Orchestra's Mozart and Mahler performances under the conductorship of Claudio Abbado, and appearances with Rafael Kubelik in Paris and at the Wuerzburg Festival performance of Mahler's Symphony No. 4 and Mozart concert arias. Miss Valente was also featured in Beethoven's *Missa Solemnis* with the New York Philharmonic. Her recent engagements span four centuries of music, ranging from Monteverdi's *Orfeo* with the Netherlands Opera, to the world premiere of Alberto Ginastera's *Third String Quartet* which she presented in performance with the Juilliard String Quartet in Dallas, Washington, and New York.

Miss Valente's latest recital recording of Mozart, Schubert, Brahms, and Wolf lieder has just been released in this country by Desmar Recordings. Among her recordings for Columbia Records is the Marlboro Festival performance of Schubert's *Shepherd on the Rock* with Harold Wright and Rudolf Serkin.

Cynthia Raim

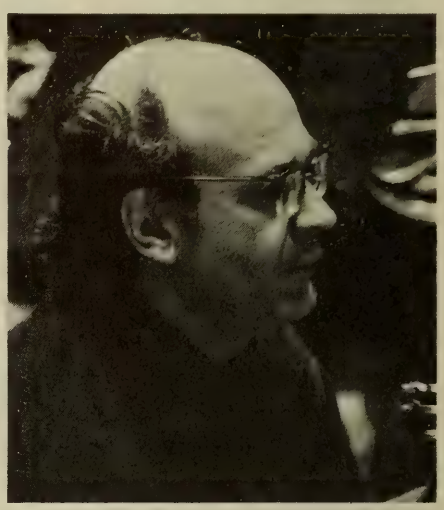


Pianist Cynthia Raim, a native of Detroit, began playing the piano by ear at the age of two. From ages six to eighteen, the was a protegée of pianist and teacher Mischa Kottler. She then continued her studies at the Curtis Institute of Music with Mieczyslaw Horszowski and Rudolf Serkin. Following her graduation in 1977, Miss Raim won first prize in the third annual Three Rivers National

Piano Competition. She was soloist with the Pittsburgh Symphony in May of 1977, and appeared in a major solo recital series in Pittsburgh and Baltimore this season.

Miss Raim made her debut at age nine, performing Mozart's Piano Concerto in F major, K. 459, with the Detroit Symphony, the youngest soloist in that orchestra's history to perform an entire concerto. She was subsequently invited by Arthur Fiedler to perform with him and the Toledo Symphony. Since then she has appeared with many orchestras throughout Michigan and Canada, and at seventeen, she made her debut at the Meadow Brook Music Festival with the Detroit Symphony. She has also participated in the Marlboro Music Festival in Vermont for several summers.

Harold Wright



Harold Wright, Principal Clarinet of the Boston Symphony, was born and brought up in Wayne, Pennsylvania. He started to play the clarinet at the age of twelve, and later studied at the Curtis Institute in Philadelphia with Ralph McLane. For seven years he took part in the Casals Festival, and has played at the Marlboro Festival for the last seventeen years. He joined the Boston Symphony Orchestra in 1970 as principal clarinet and is a member of the Boston Symphony Chamber Players. In past years he has made recordings including albums of Brahms sonatas, Copland's Sextet, Mozart's Clarinet Quintet, and Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin. He has also made recordings with the Boston Symphony Chamber Players for Deutsche Grammophon. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood.

Edo de Waart



Edo de Waart, Music Director of the San Francisco Symphony since 1977, was born in Amsterdam in 1941 and started his musical career as an oboist with the Concertgebouw Orchestra. While still a member of this orchestra, he studied conducting and worked with Jaap Spaanderman at the Amsterdam Music Lyceum.

In 1964 Mr. de Waart won first prize in the Dimitri Mitropoulos Competition

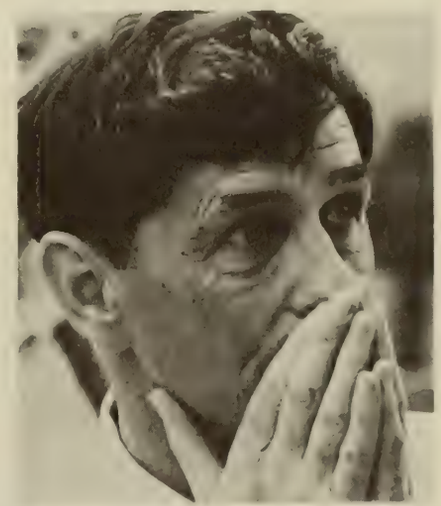
in New York. As a result he worked with Leonard Bernstein and the New York Philharmonic during the 1965-66 season. He returned to Holland in 1966 to take the position of Assistant Conductor of the Concertgebouw Orchestra under Bernard Haitink, but after one year, at the age of 26, was appointed by the Rotterdam Philharmonic as one of its two permanent conductors. He was later made Artistic Director, a post he will leave at the end of the 1978-79 season.

Mr. de Waart made his British debut in 1968 and since then has been a regular guest conductor of many of the important orchestras throughout the world. He has also appeared in the Hong Kong Festival and last season toured Europe and England with the Rotterdam Philharmonic.

In the United States, Mr. de Waart has appeared with the Santa Fe Opera and at the Ravinia and Hollywood Bowl Festivals. He has conducted the Boston Symphony previously at Tanglewood and in Boston and New York, and the Los Angeles, San Francisco, Pittsburgh, Detroit, Cleveland, Minnesota, Houston, Montreal, Rochester, and Buffalo orchestras, among others. Other engagements have included the Berlin Philharmonic, the Philadelphia Orchestra, and the Ambler and Mostly Mozart Festivals.

Mr. de Waart has made many recordings with the Netherlands Wind Ensemble, which he helped found, as well as with the Rotterdam Philharmonic and other orchestras.

Sir Michael Tippett



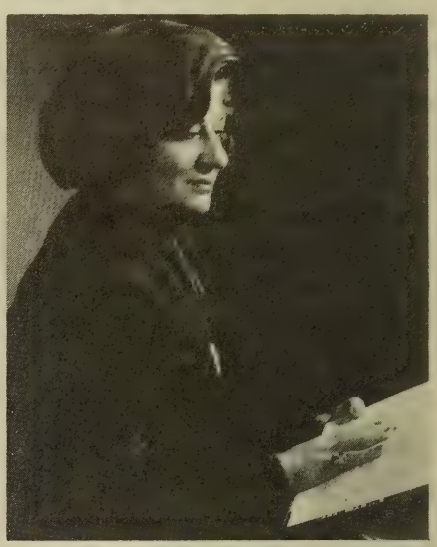
Sir Michael Tippett began studying composition at London's Royal Academy of Music and later served as Director of Music at Morley College from 1940 to 1951. Since then he has been recognized as one of today's leading conductors and composers. Three performances of his oratorio *A Child of Our Time,* were performed under the baton of Lorin Maazel, Music Director of the Cleveland Orchestra, and two weeks later, Sir Michael was also present at the Chicago Symphony Orchestra premiere of his Symphony No. 4, commissioned for the Orchestra's 80th anniversary. The American premiere of his Symphony No. 2 was performed by the Boston Symphony at New York's Avery Fisher Hall. The U.S. premiere of Sir Michael's Symphony No. 3 was presented in four performances by the Boston Symphony in both Boston and New York. During the 1978-79 season Sir Michael will conduct the Los Angeles Philharmonic. Beginning in February of 1978 he will tour Australia, making stops at the Adelaide and Perth Festivals and in Sydney for premiere performances of *The Midsummer Marriage.*

Sir Michael recently received the Gold Medal of the Royal Philharmonic Society, an honor he shares with Johannes Brahms, Igor Stravinsky, Benjamin Britten, Olivier Messiaen. Former Artistic Director of the Bath Festival, he has been guest conductor of the St. Louis Symphony,

the Chicago Symphony, the Berlin Philharmonic, and the BBC Orchestra. In past seasons he has appeared at the Ambler Festival in Pennsylvania and at the National Arts Center in Ottawa.

Sir Michael's artistic output includes more than thirty-five works, including four symphonies, three string quartets, a piano concerto, a concerto for orchestra, two piano sonatas, songs, his oratorio, and four operas. Sir Michael is the author of the book *Moving Into Aquarius,* and has been active as a lecturer and broadcaster for BBC. His *Midsummer Marriage,* premiered at Covent Garden in 1955 and recorded by Philips in 1968, has been awarded the Grand Prix du Disque de l'Academie Charles Cros. Four years ago Sir Michael was elected to an honorary membership of the American Academy of the Arts and Letters, in recognition of creative achievement in the arts.

Lili Chookasian



A native of Chicago, Metropolitan Opera contralto Lili Chookasian is a frequent guest artist with all of the major orchestras of the United States and in many of the most renowned European Festivals, including Bayreuth and Salzburg. Since her New York Philharmonic debut in 1960 with Thomas Schippers in Prokofiev's *Alexander Nevsky,* Miss Chookasian has established herself in both the standard and contemporary repertoires.

Miss Chookasian made her Metropolitan Opera debut in 1962 as La Cieca in *La Gioconda.* Her subsequent roles have included Erda in both *Das Rheingold* and *Siegfried,* Azucena in *Il Trovatore,* Amneris in *Aida,* and Ulrica in *Ballo in maschera.* Her recent orchestral appearances have included Schoenberg's *Gurrelieder* with the Boston Symphony, and a series of Mahler performances which included *Lied von der Erde* and the Symphonies Nos. 2, 3, and 8 with the New York Philharmonic, the San Francisco Symphony, the Detroit Symphony, the Minnesota Orchestra, and the Cleveland Orchestra. During the 1976-77 season, Miss Chookasian's engagements also included appearances with the New York Philharmonic under the conductorship of James Levine, the Boston Symphony under Seiji Ozawa and Mstislav Rostropovich, the Cleveland Orchestra under Lorin Maazel, the Cincinnati Symphony under Thomas Schippers, the Detroit Symphony under Aldo Ceccato, as well as additional performances with the Toronto Symphony, the Edmonton Symphony, the Harrisburg Symphony, the Ann Arbor Symphony, the Syracuse Symphony, and the Phoenix Symphony.

In March of 1977, Miss Chookasian returned to the Metropolitan Opera, and in July of the same year she appeared as featured soloist at the White House in honor of Chancellor Helmut Schmidt. Her other 1977-78 appearances included the National Symphony, the Cleveland Orchestra with Lorin Maazel, and the Boston Symphony with Colin Davis.

Alexander Stevenson

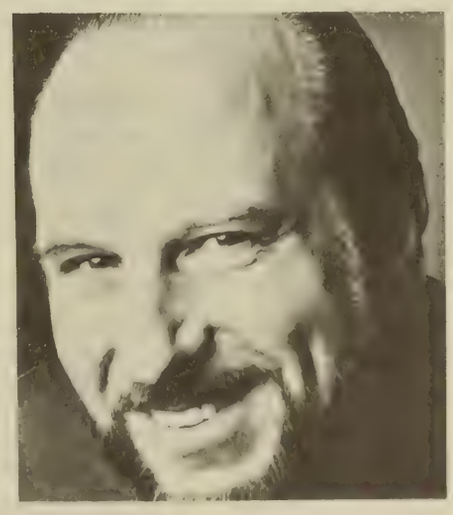


Alexander Stevenson began his musical career as a violinist, playing professionally with various shows and ballet companies in New York City. In his mid-twenties he turned to singing and was awarded a scholarship to the New England Conservatory of Music. During recent seasons he has performed as soloist with the Santa Fe Opera, the Opera Company of Boston, the Boston Lyric Opera, the Michigan Opera Theatre, and the Goldovsky Opera Theatre. With the Goldovsky Opera he has toured extensively, performing the principal tenor roles in *Tosca, La traviata,* and *Madama Butterfly.*

Mr. Stevenson has also been involved in other aspects of the theatre, at one time as music director and conductor of the Boston University production of *The Roar of the Greasepaint and the Smell of the Crowd,* and at another time as head of the voice department at Atlantic Union College. Last spring he became involved in yet another element of the theatre when he became stage director for a production of *La Boheme.*

Mr. Stevenson's frequent appearances with the Boston Symphony have included Monteverdi's *Vespers 1610,* three works by Igor Stravinsky, *Renard, Les Noces,* and *Perséphone,* and Tippett's *A Child of Our Time.*

Norman Bailey



British baritone Norman Bailey is a member of the Royal Opera House, Covent Garden. He was born in Birmingham, England, and as a youngster moved to South Africa with his family, beginning his musical studies there at Rhodes University. Later he took advanced musical studies at the Vienna Academy of Music. He made his first professional appearance with the Vienna Chamber Opera, and his British debut with the Sadler Wells Opera Company in 1967.

Mr. Bailey is seen frequently on BBC Television, having recorded for telecast full productions of *The Flying Dutchman, Macbeth,* and *La Traviata.* With Sir Georg Solti and the Chicago Symphony he has recorded *Die Meistersinger* and the title role in *The Flying Dutchman* for London Records. He is Wotan in Wagner's complete Ring Cycle in English, with Reginald Goodall conducting, on Angel Records. Mr. Bailey made his Metropolitan Opera

debut as Hans Sachs in the fall of 1976, and returned in January 1977 to sing Wotan in *Die Walküre* and Jochanaan in *Salome.* His Hans Sachs has been heard in Hamburg, Brussels, Munich, Bayreuth, New York (Metropolitan and New York City Operas), London (Royal Opera and English National Opera), and Scotland. In addition to the Wagnerian roles with which he has become so closely identified, Mr. Bailey has enjoyed enormous successes in a wide ranging repertoire, including Iago in *Otello* and Captain Balstrode in *Peter Grimes* (recently recorded with Jon Vickers in the title role). In January of 1978 he made his Boston Symphony debut in Sir Michael Tippett's *A Child of Our Time,* which he also performed under the conductorship of Colin Davis at Carnegie Hall.

During the 1978-79 season, Mr. Bailey will make his Lyric Opera of Chicago debut and his Dallas Opera debut. In March of 1977, Mr. Bailey was made a Commander of the British Empire by Queen Elizabeth.

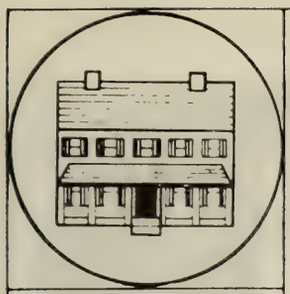
Emanuel Ax



Since winning the First Rubinstein International Piano Competition in 1974, Emanuel Ax has recorded five albums for RCA, with whom he maintains an exclusive contract. His albums include an all-Chopin recital, an all-Beethoven recital album, a recording of the Dvořák Quintet, a sampler of works by Liszt and Chopin, and a recently released recital of the works of Ravel.

In addition to the Rubinstein Competition, Mr. Ax has won the coveted Michaels Award, presented by Young Concert Artists, and prizes in Warsaw's Chopin, Belgium's Queen Elisabeth, and Lisbon's Vianna da Motta Competitions. After winning the Michaels Award in 1975, Mr. Ax began his concert tours across the United States, where he has performed in nearly every major city. He regularly performs with such orchestras as the New York Philharmonic, the Philadelphia Orchestra, and the Symphonies of Chicago, Cleveland, Pittsburgh, Los Angeles, and St. Louis, as well as with the London Philharmonic and the New Philharmonic Orchestras. He has toured Central and South America extensively and has given European recitals in Munich and Vienna, among others. In November, 1978 he will return to the continent for a tour of England and Germany and debut concerts in Milan and Perugia.

Mr. Ax plans to appear in Philadelphia and in New York's Carnegie Hall in February, and will record the Chopin F minor Concerto for release in the autumn of 1978. He will play with the Los Angeles Philharmonic, with the Guarneri Quartet, and at New York's 92nd Street YM-YWHA. He will also play return engagements with the orchestras of Chicago, San Francisco, Houston, St. Louis, and Detroit, as well as solo recitals throughout the United States.



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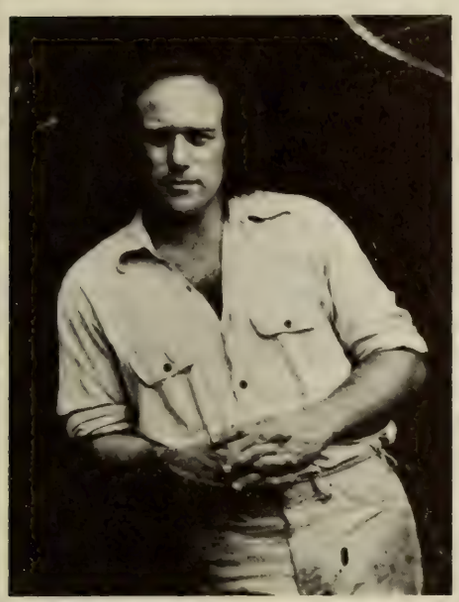
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Photograph by Robin James

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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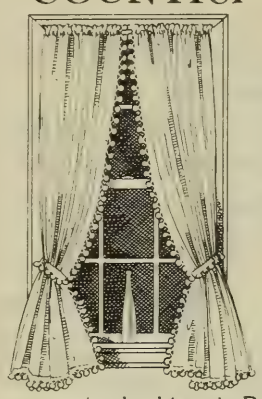
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Tanglewood Alumnus
Harold D. Hodgkinson chair

10 AUGUST—LESLIE MARTIN
Bass
Boston Symphony Orchestra
Member, The Wuz

17 AUGUST—PHYLLIS CURTIN
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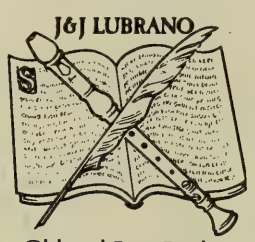
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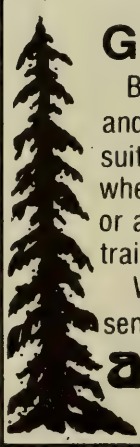
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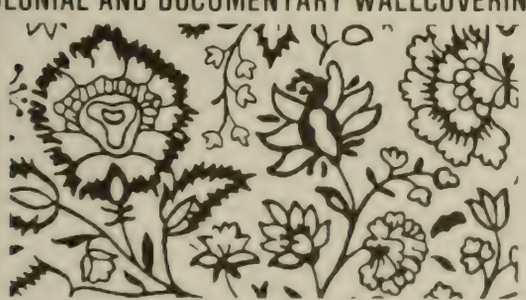
Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

Tent Membership:
The Tanglewood Tent, available to contributors of $100 and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

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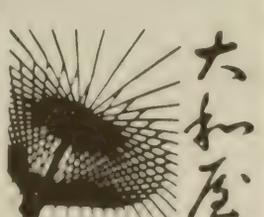


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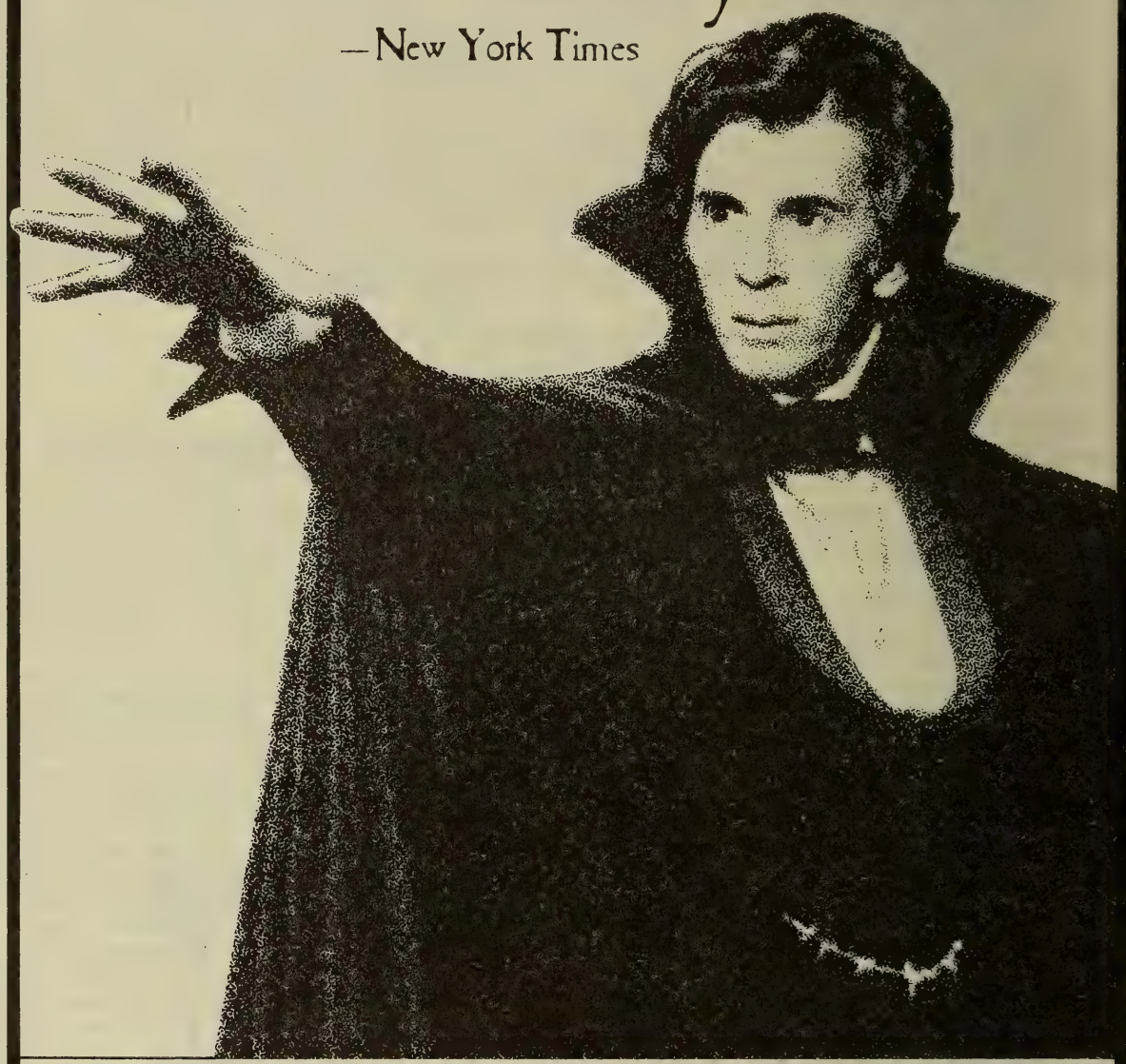
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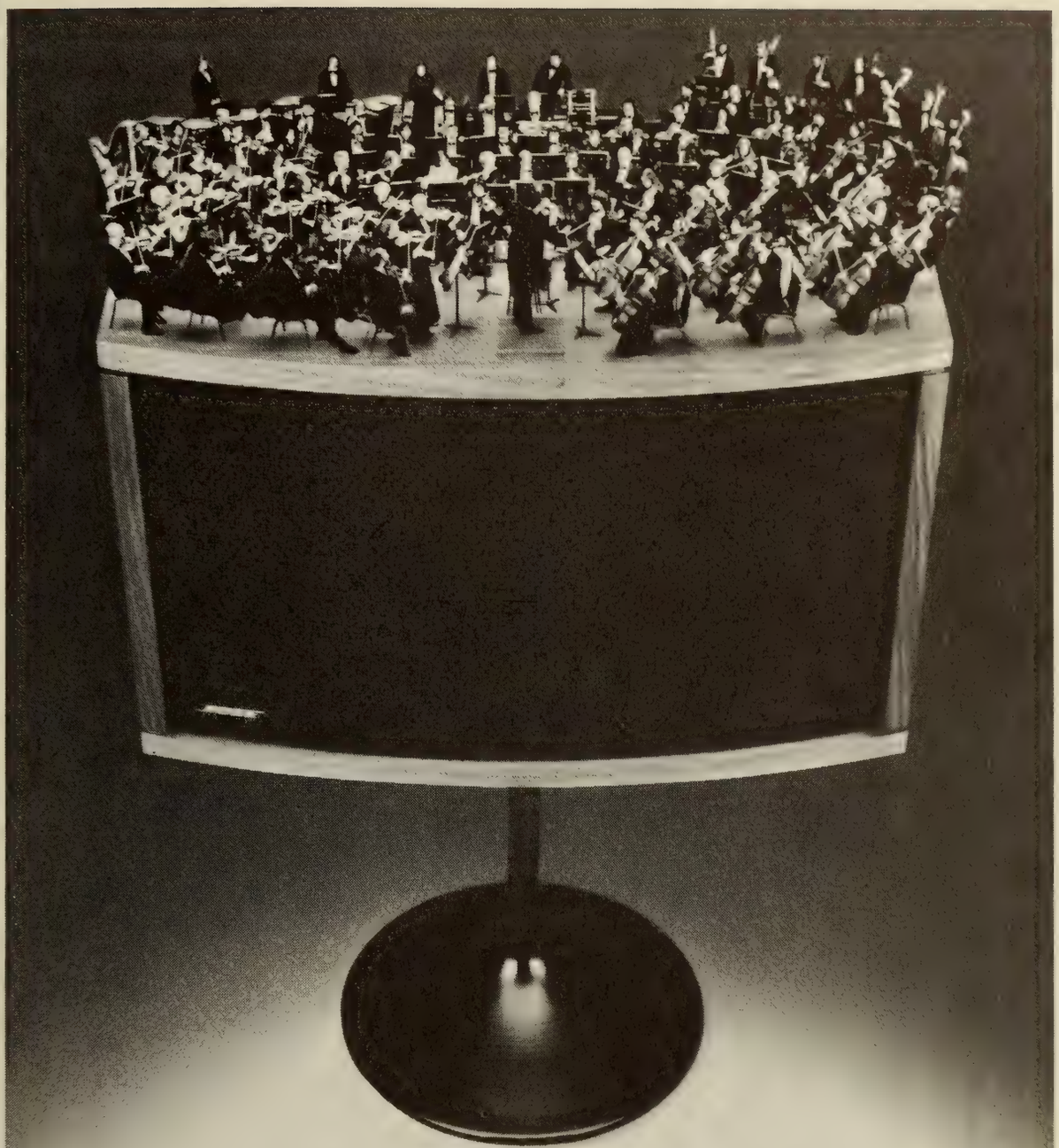
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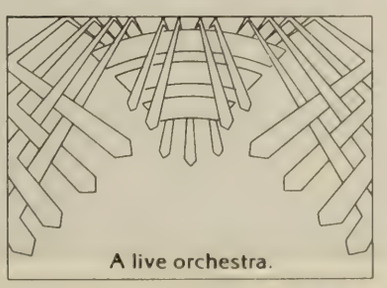
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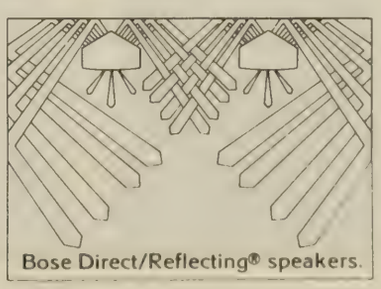


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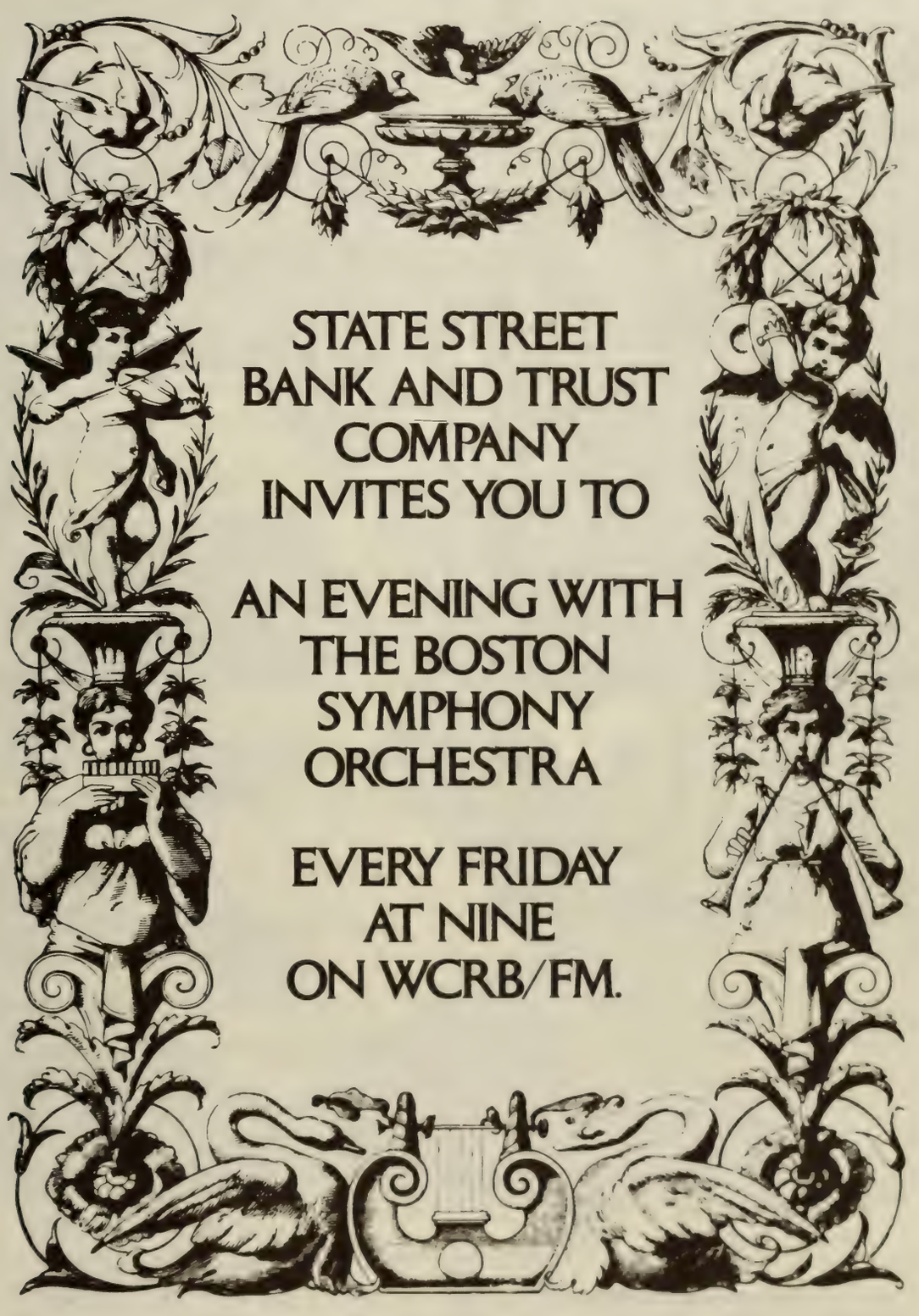
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TANGLEWOOD

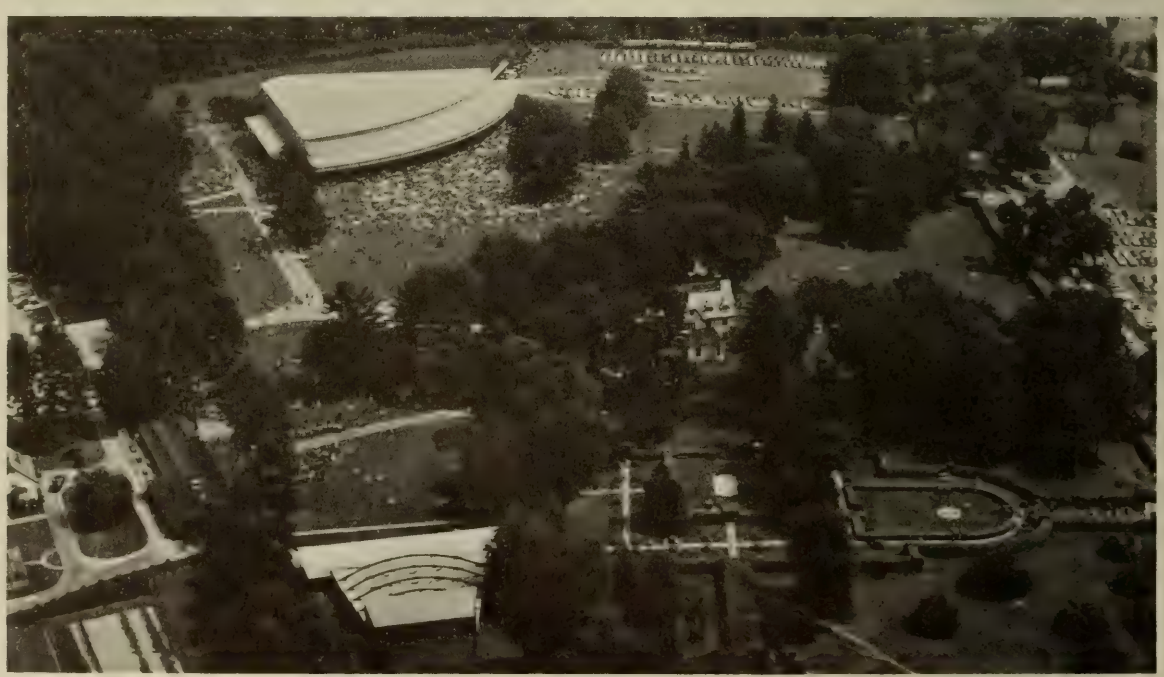
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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Map of Tanglewood



FESTIVAL INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $3.50, and the proceeds benefit the Orchestra's pension fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The use of recording equipment at Tanglewood is forbidden at all times.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by Ogden Foods Inc. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, photographs, kites, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 to 6 Monday through Wednesday and from 10 until one hour after the end of the concert Thursday through Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, managed by Van Curler Music Company, Albany, NY, is near the Main Gate and remains open for half an hour after the conclusion of each concert in the Shed.

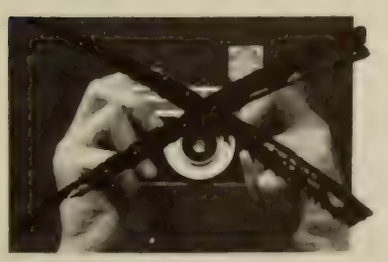
Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

The First Aid station is near the Main Gate.

For rest rooms and pay phones, please see the map on the opposite page.

Physicians expecting calls are asked to leave their names and seat numbers with the Guide at the Main Gate.

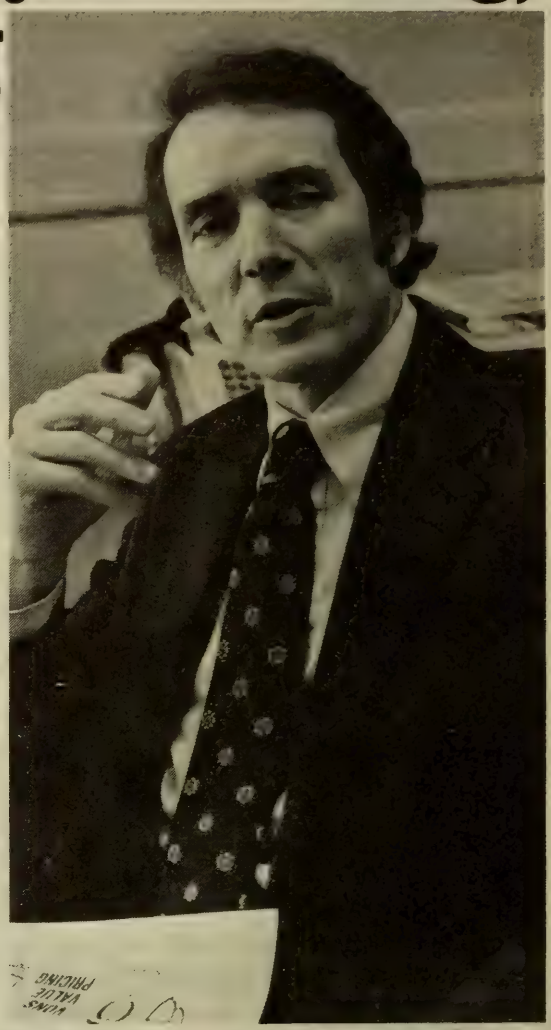
No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.



Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take no pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five season, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa pursues an active international career and is a regular and favorite guest conductor with the Berlin Philharmonic, the Orchestre de Paris, and at the Salzburg Festival each year. He has conducted at Covent Garden, and returns to Japan annually to conduct the New Japan Philharmonic and other orchestras. The newest items on his large and growing discography with the Boston Symphony, are Bartók's *Miraculous Mandarin* Suite, and *Music for Strings, Percussion, and Celeste*, Mahler's Symphony No. 1, and Tchaikovsky's Symphony No. 5 (all on Deutsche Grammophon), and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* (New World Records).



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Richard Plaster

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Friday, 11 August at 7

SCHUBERT Allegro in A minor, D. 947

SCHUBERT Grand Duo in C, D. 812
Allegro moderato
Andante
Scherzo: Allegro vivace
Allegro vivace

SCHUBERT March in E flat minor, D. 819, no. 5
Marche militaire in D, D. 733, no. 1

Baldwin piano

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NOTES

Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux*, songs like *Gretchen am Spinnrade* and *Der Erlkönig*, the *Ave Maria* and *Die Forelle*, *An die Musik* and the most famous of the Serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking-tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a café-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends*, edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions came about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of understanding and of love, because

in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser: "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to yourself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir—from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year—was not written without sketches and erasures, without intense concentration and Sitzfleisch.

We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one

of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were at once made for a repeat.

Pianists are the beneficiaries of the dearth of orchestral opportunities for Schubert: at least it seems likely that some pieces that were written down as piano duets might have been scored for orchestra by a composer whose life was richer in such opportunities. The piano duet, which was also for many generations the way to become acquainted with the orchestral, chamber, and even operatic repertory, is a delightful social institution. Many a friendship—and more—has been cemented over hand-crossings, pedal gropings, and the hot competition for the middle octave, and Schubert, who had a keen sense for such matters, contributed generously to the genre. It was a relatively marketable commodity, too, and from nearly the beginning of his career to the last year he wrote easy duets and demanding ones, intimate confessions and public addresses, entertainments as well as music that puts the heart in peril, long works and little ones, some that are conventional and some that amaze us with their originality.

Everything of Schubert's is harder (or even harder) than it sounds, and, like Mozart, he is merciless to those singers and players who are misled by his seeming simplicity. The A minor Allegro, D. 947—actually allegro ma non troppo—is, however, quite obviously a piece for two thoroughly accomplished pianists, and many brave amateur sight-readers have foundered on its octaves and cross-rhythms. It is one of the more "orchestral" of his duets, and one can easily imagine its sounds as wind chorales, string pizzicatos, and blustering trombones. The Viennese firm of A. Diabelli & Co. published it twelve years after Schubert's death under the spurious but still current title of *Lebensstürme*—Storms of Life.

Possibly the A minor Allegro is the abandoned beginning of a large multi-movement sonata of the sort that the so-called Grand Duo in C, D. 812, actually is. In 1855 Joseph Joachim orchestrated the Grand Duo in the belief that it was the supposedly lost symphony Schubert supposedly wrote on his 1825 summer vacation in Gmunden and Gastein. (Scholars now are pretty much agreed that there is no lost Gastein Symphony, but that the work written that summer is the great C major Symphony, No. 9). The Grand Duo is a poetic and varied work with an affectionate reminiscence of Beethoven's Second Symphony in the Andante (and for any one such reflection there are a thousand touches that are uniquely Schubert) and a crackling finale with more than a dash of paprika. This, too, was published posthumously by Diabelli, who dedicated the music to a prodigiously gifted teenage pianist called Clara Wieck, later to become still more famous as Clara Schumann.

The March in E flat minor, D. 819, no. 5, is part of a set of six published in two books in May and September 1825. This is one of Schubert's relatively few slow marches; later editions even call it a Funeral March. The Military March in D is *the* Marche militaire, the first of a delightful set of three published on 7 August 1826.

—Michael Steinberg

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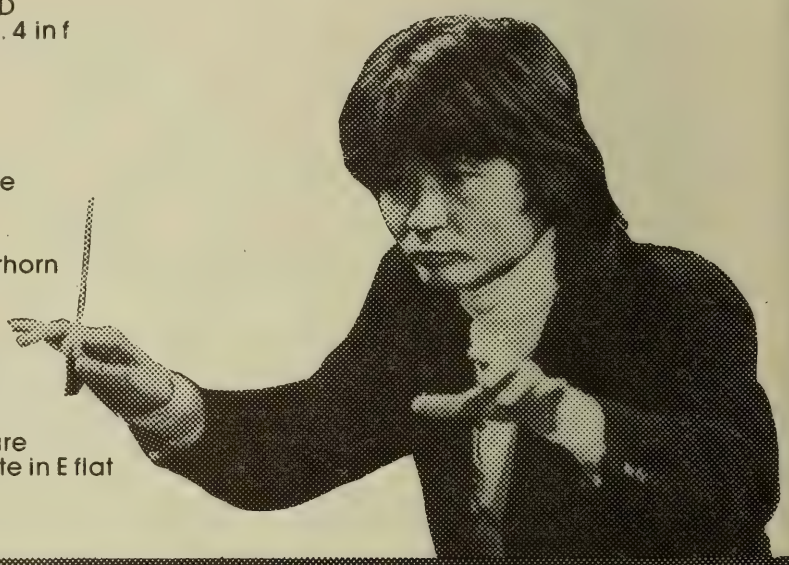
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Friday, 11 August at 9

SEIJI OZAWA conducting

MAHLER Five Songs on texts by Friedrich Rückert
Ich atmet' einen linden Duft
Blicke mir nicht in die Lieder!
Ich bin der Welt abhanden gekommen
Liebst du um Schönheit
Um Mitternacht

JESSYE NORMAN

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Un poco allegretto e grazioso
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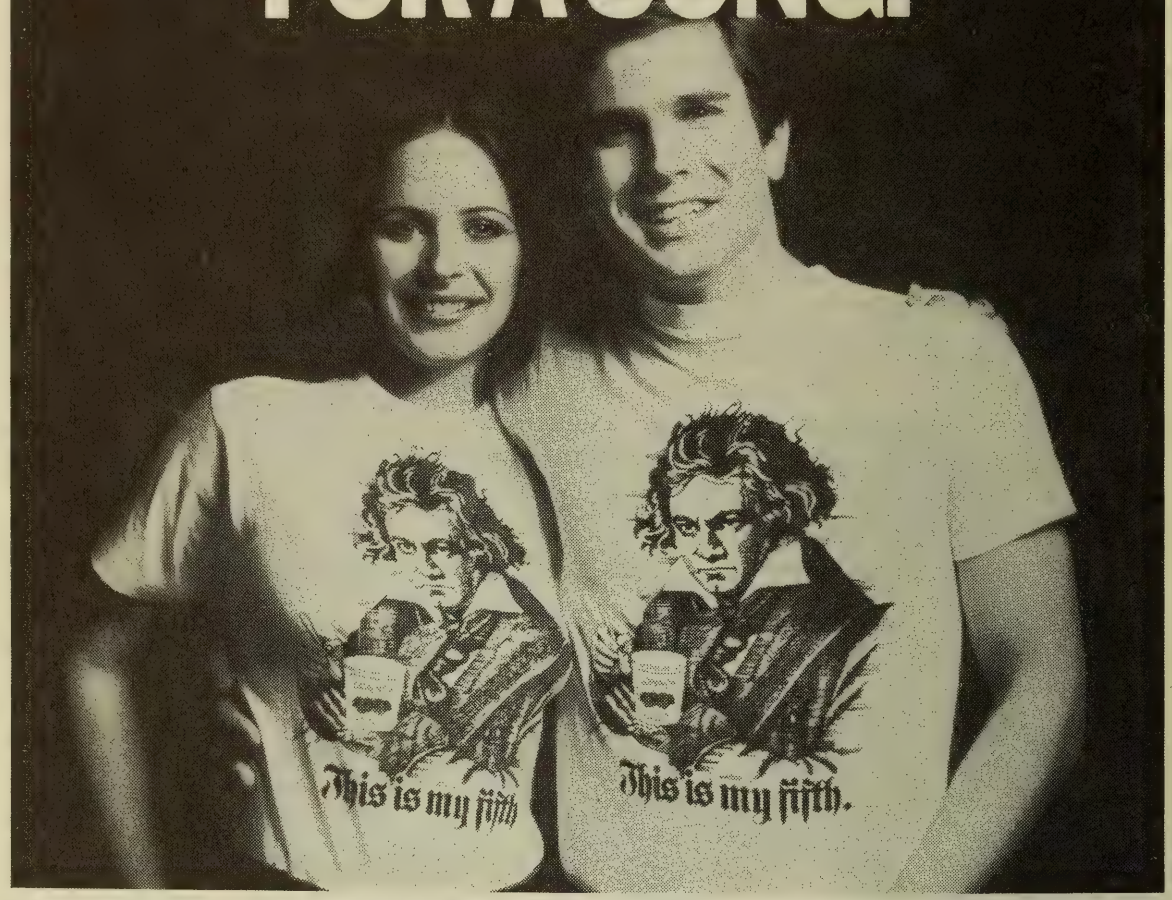
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NOTES

Gustav Mahler
Five Rückert Songs

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He wrote these songs between 1901 and 1903. The orchestra consists of two flutes, two oboes, English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones and bass trombone, tuba, harp, celesta, piano, timpani, and strings. These are the first performances by the Boston Symphony of Ich atmet' einen linden Duft, Blicke mir nicht in die Lieder, Liebst du um Schönheit, *and* Um Mitternacht.

After writing the *Songs of a Wayfarer* in 1884-85 to verses of his own, Mahler for years drew his song texts exclusively from *Des Knaben Wunderhorn* (The Boy's Magic Horn), three books of folk poetry collected, edited, and published in the first years of the nineteenth century by Achim von Arnim and Clemens Brentano. Then in the summer of 1901, Mahler discovered, or more probably rediscovered, the poems of Friedrich Rückert. Schubert was the first composer to set Rückert, his fantasy being kindled to incandescence by the poems he found in the volume called *Oestliche Rosen* (Eastern Roses) published in 1822. Rückert was of Schubert's generation, having been born in 1788 in the Franconian city; of Schweinfurt. In 1815, he went to Stuttgart as a newspaper editor, but most of his career was devoted to the study of Eastern languages and literatures, a subject in which he became a professor, first at the University of Erlangen and later in Berlin. He died in 1866. He was vastly prolific—"I never think without making poems," he once said—and much of his work consists of virtuosic and fantastical translations from Sanskrit, Hebrew, Persian, Coptic, and Arabic. Some of his most beautiful poetry, certainly the most intensely felt, is to be found in his large book of *Kindertotenlieder* (Songs on the Deaths of Children), forced into being by the death of his young son Ernst. Mahler selected five of these for a cycle of songs, beginning that work together with the five Rückert settings on this program.

Ich atmet' einen linden Duft is a miniature. The pun on *"linden Duft* (gentle fragrance)" and *"Lindenduft* (fragrance of linden)" is typically Rückert. The breath of air that carries the fragrance moves through the flowing figurations of muted violins and unmuted violas, while the bassoon, the oboe, violas, celesta, and harp touch the fabric with flecks of light. Mahler's marking is "very tender and inward; slow," and he said of this song that it describes "the way one feels in the presence of a beloved being of whom one is completely sure without a single word needing to be spoken."

Blicke mir nicht in die Lieder was the first of Rückert's poems that Mahler set. The songwriter-lover's admonition is rendered quite playful in this very lively song.

The summer of 1901 was also the summer of beginning the Symphony No. 5. Song and symphony are related in Mahler. The first four symphonies quote or incorporate songs, and here in *Ich bin der Welt abhanden gekommen* we have a song that shares a set of gestures—the hesitant, upbeating beginning— with the famous Adagietto of the Fifth Symphony, a move-

ment he would actually write the following summer. The colors are dark here, the strands of the polyphony delicately entwined, the tempo extremely slow and tending always to hold back still more. The sense of removal is uncanny. Mahler spoke of "the feeling that rises to the tip of one's tongue but goes no further," but still more significantly he said of *Ich bin der Welt abhanden gekommen*, "It's I myself."

Liebst du um Schönheit is at once intimate and urgent. The harp is saved for a most special moment, and the rich sound of the postlude, with its English horn, clarinets, bassoons, and horns is one of exceptionally intense flavor.

Um Mitternacht is remarkable both for its flexibility of movement—there are thirty-three changes of meter in its ninety-four measures—and its remarkable scoring, stringless, but including timpani, harp, and piano.

—Michael Steinberg

Ich atmet' einen linden Duft

Ich atmet' einen linden Duft.
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde;
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

I Breathed a Gentle Fragrance

I breathed a gentle fragrance.
In the room stood
A sprig of linden,
The gift
Of a dear hand.
How lovely was the linden's fragrance!

How lovely is the linden's fragrance!
That sprig of lime
You broke tenderly;
Softly I breathe
In the fragrant linden
Love's gentle fragrance.

Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat;
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen:
Deine Neugier ist Verrat.

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wenn die reifen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allem nasche du!

Don't Look Into My Songs

Don't look into my songs!
I lower my eyes
As though caught doing wrong;
I cannot trust myself
To watch their growth:
Your curiosity is treachery.

Bees, when they build their cells,
Let no one watch either,
Nor do they themselves watch.
When the full honeycombs
Come to the light of day,
Then you can be the first to nibble.

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben;
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

I Am Lost to the World

I am lost to the world
With which I used to waste so much time,
So long has it heard nothing about me,
Well may it take me for dead.

Nor does it matter to me in the least
If it does take me for dead.
Nor can I contradict at all,
For truly I am dead to the world.

Ich bin gestorben dem Weltgetümmel
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied.

I am dead to the world's tumult
And rest in a still realm.
I live alone in my heaven,
In my loving, in my song.

Liebst du um Schönheit

Liebst du um Schönheit, o nicht mich liebe!
Lieb die Sonne, sie trägt ein goldnes Haar!

Liebst du um Jugend, o nicht mich liebe!
Liebe den Frühling, der jung ist jedes Jahr!

Liebst du um Schönheit, o nicht mich liebe!
Liebe die Sonne, sie trägt ein goldnes Haar!

Liebst du um Liebe, o ja—mich liebe!
Liebe mich immer, dich lieb ich immerdar!

If You Love for Beauty

If you love for beauty, O love not me!
Love the sun, she has golden hair!

If you love for youth, O love not me!
Love the spring, who is young each year!

If you love for riches, O love not me!
Love the mermaid, she has many bright pearls!

If you love for love, oh yes, love me!
Love me always, I love you for ever.

Um Mitternacht

Um Mitternacht
Hab ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.

Um Mitternacht
Hab ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

Um Mitternacht
Nahm ich in Acht
Die Schläge meines Herzens.
Ein einzger Puls des Schmerzens
War angefacht
Um Mitternacht.

Um Mitternacht
Kämpft ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

Um Mitternacht
Hab ich die Macht
In deine Hand gegeben:
Herr über Tod und Leben,
Du hältst die Wacht
Um Mitternacht.

At Midnight

At midnight
I watched
And looked up to heaven;
No star of the starry throng
Smiled on me
At midnight.

At midnight
My thoughts
Went out to utmost darkness.
No shining thought
Brought me comfort
At midnight.

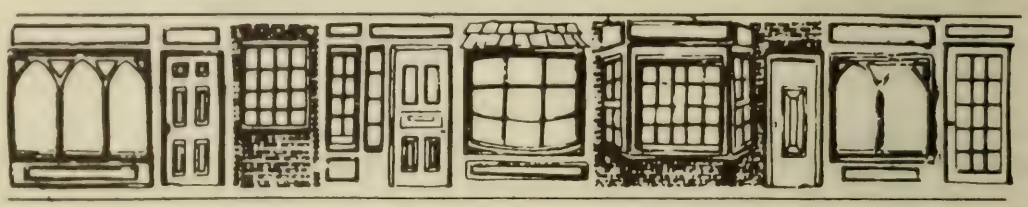
At midnight
I marked
The beating of my heart.
One single pulse of pain
Was fanned into life
At midnight.

At midnight
I fought the battle
Of your afflictions, O humanity;
I could not decide it
With my power
At midnight.

At midnight
I put the power
Into your hand:
Lord over death and life,
You keep watch
At midnight.

—Rückert

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NOTES

Johannes Brahms
Symphony No. 1 in C minor, Opus 68

Johannes Brahms was born in Hamburg on 7 May 1833 and died in Vienna, 3 April 1897. He completed his First Symphony in 1876, though some of the sketches date to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on 4 November 1876. The score calls for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

On 1 July 1862, Clara Schumann wrote to Joseph Joachim: "Johannes sent me the other day—imagine the surprise!—the first movement of a symphony, with the following bold beginning [she writes out the first bars of the allegro]. That is rather strong, but I have become used to it. The movement is full of wonderful beauties, and the themes are treated with a mastery which is becoming more and more characteristic of him. It is all interwoven in a most interesting fashion and at the same time it bursts forth absolutely spontaneously. One enjoys it in great drafts without being reminded of all the work there is in it."

The Allegro of the first movement of the First Symphony still began that way when Brahms completed the piece fourteen years later—"rather strong" and, as the composer put it to the Leipzig Gewandhaus conductor, Karl Reinecke, "not exactly lovable." By then, the symphony had acquired an introduction and had undergone who knows what other changes. Brahms disliked having the unauthorized peek into his workshop and he forestalled posthumous trespasses by destroying the sketches and preliminary version of all his major works except, for some reason, the *Variations on a theme by Haydn.* What, therefore, we know about the often long and troubled compositional process of Brahms's works we must learn or infer from his correspondence (and occasionally the letters that friends like Clara Schumann and Joachim wrote to each other).

He had begun to write a symphony in 1854, and that was the work that eventually turned into the First Piano Concerto. The years passed. He wrote two sextets for strings, two quartets for piano and strings, piano variations on themes of Handel, Paganini, and Schumann (the last for four hands), the F minor Quintet for piano and strings, the Horn Trio, the E minor Cello Sonata, the Opus 39 Waltzes for piano duet. A *German Requiem,* the *Liebeslieder* waltzes for vocal quartet with piano duet accompaniment, the *Alto Rhapsody,* more choral works including the *Song of Destiny,* motets, part-songs, duets, many albums of *Lieder* . . .

On 22 February 1873, his publisher, Fritz Simrock, wrote to him: "Aren't you doing anything any more? Am I not to have a symphony from you in '73 either? Not to mention the quartets and so many other things with which you are so stingy?" Quartets, yes. That year Simrock received and published the two that make up Opus 51. And there was even an orchestral work, the first one by Brahms, a set of *Variations on a theme by Haydn,* performed in Vienna with unequivocal success that November. But only the year before, Brahms had said: "I shall never write a symphony!

You can't have a notion what it's like always to hear such a giant marching behind you."

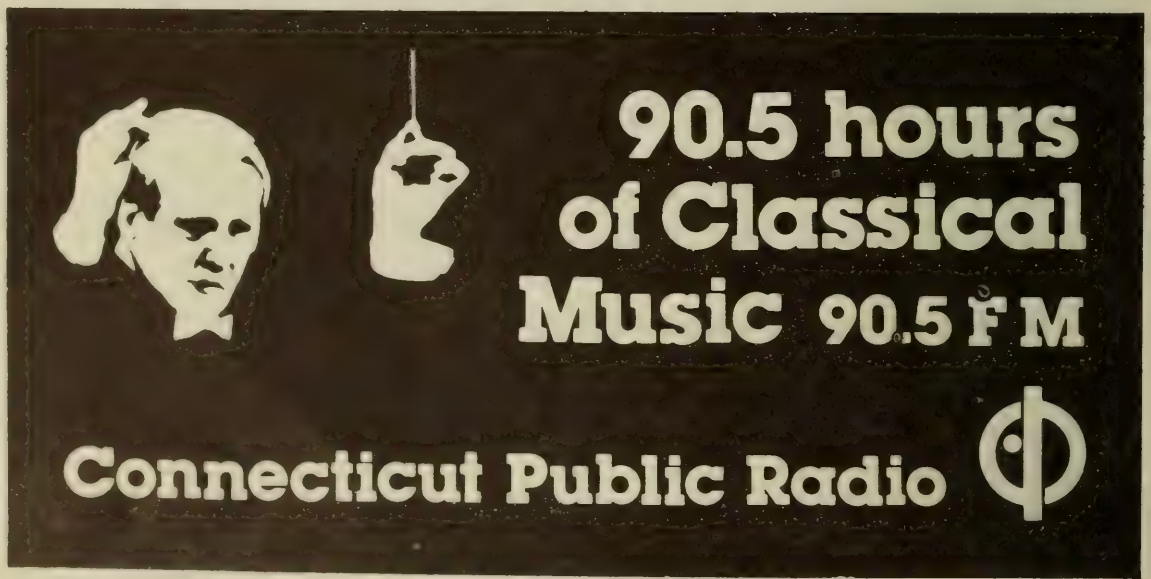
Some glorious songs came out of those years, including *Dämmerung senkte sich von oben, Auf dem See, Regenlied, Dein blaues Auge,* then another set of *Liebeslieder,* a third string quartet, and the great C minor Piano Quartet, Opus 60, which we may well understand as the last act of preparation before facing down the giant.

The giant had died six years before Brahms was born, but his shadow fell the length of the 19th century and some way beyond. Schubert already had a sense of that when, hardly into his twenties and after six little symphonies, he made up his mind to break for himself a path *zur grossen Symphonie.* What he began in the *Unfinished* and achieved, boldly and completely, in the great C major, added to the challenge. For Brahms, the symphony was not just another *genre* among many, but *the genre* in which a composer had to prove himself if he wanted to be taken seriously as claimant to a place in the tradition.

Beethoven is all over the First Piano Concerto, the score into which Brahms channeled the energies from which he had hoped to make his first essay in symphony—the choice of the Ninth Symphony key of D minor, the whole rhetorical stance, the wild *Hammerklavier* trills, the modeling of the finale on the one in the C minor Piano Concerto. And Brahms's real First Symphony is not always out of earshot of the marching footsteps either. To begin with, to write a C minor symphony with a triumphant major conclusion was no joke. And certainly Brahms knew just what he was about when, at the great arrival in C major, he evoked the Ode to Joy.

For his successors, Beethoven was both scary and inspiring. Schubert responded with boundless self-confidence. Brahms was neurotic, but when at last he brought himself to move, he moved surely. Joachim, writing to him from Cambridge, England, in March 1877, referred to the First Symphony, which he had just conducted there, as a piece that "really gets to people." And that has not changed.

—M. S.



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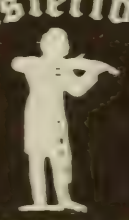
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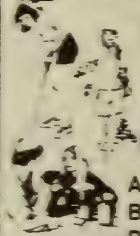
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NOTES

Franz Liszt
Orpheus

Franz Liszt was born (Franz List) in Raiding, Hungary, on 22 October 1811 and died in Bayreuth, Franconia, on 31 July 1886. To precede a special performance in Weimar on 16 February 1854 of Gluck's Orfeo ed Euridice *in honor of the Grand Duchess Marie Pavlovna, wife of the Grand Duke Carl Friedrich of Saxe-Weimar-Eisenach. Liszt composed an orchestral prologue and epilogue. Afterwards he recast the music of the prologue as a symphonic poem, the present* Orpheus, *which was heard for the first time under the composer's direction in Weimar on 10 November 1854. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, two harps, and strings.*

The note that follows, written originally in French for the first publication of Orpheus *in 1856, is signed by the composer, but is certainly in part the work of the Princess Carolyne von Sayn-Wittgenstein, his ~~mistress~~ since 1847.*

We once had to conduct a performance of Gluck's *Orfeo*. During the rehearsals, it was as good as impossible for us to keep our imagination from abstracting itself from the point of view, touching and sublime in its simplicity, from which the great master had envisioned his subject, and turning to that other Orpheus, whose name hovers so majestically and so harmoniously over one of the most poetic myths of Greece. We saw again in our mind's eye an Etruscan vase in the collection at the Louvre, representing the first poet-musician, clothed in a starry robe, his forehead bound with the mystically royal fillet, his lips open for the utterance of divine words and songs, and his lyre resounding under the touch of his long, slender, and beautiful fingers. We fancied we saw about him, as though contemplating the scene in reality, the wild beasts of the forest, listening to him enraptured; humankind's brutal instincts vanquished and silent; the very stones softened, and hearts that were perhaps still harder watered with niggardly and burning tears; the warbling birds and murmuring brooks ceasing from their melodies; laughter and pleasure respectfully retreating before these accents which reveal to Humanity the beneficent power of Art, its glorious light, its civilising harmony.

Exhorted by the purest morality, instructed by the most sublime dogma, enlightened by the most brilliant torch of science, informed by the philosophic reasoning of the intellect, surrounded by the refinements of civilization, Humanity, today, as always and for ever, clings within its breast to those instincts of ferocity, of brutality, of sensuality, which it is the mission of Art to soften, to mitigate, to ennoble. Today, as always and for ever, Orpheus—that is to say, Art—must pour forth his melodious waves, their chords vibrating like a gentle and irresistible light over the conflicting elements that tear at each other and bleed within the hearts of each individual as though in Society's very entrails. Orpheus weeps for Eurydice, that emblem of the Ideal overwhelmed by evil and misfortune, which he is permitted to snatch from the monsters of Erebus, to bring from the depths of Cimmerian darkness, but whom, alas, he did not know how to keep upon this Earth. May we never see the return of those times

of barbarism, when furious passions, like drunken and lawless Maenads, avenging themselves for the disdain Art feels for their gross delights, destroy it with their murderous thyrsi and their stupid fury.

Had it been given to us to work out our thought in full, we should have wished to portray the serenely civilising character of those songs that illumine all works of art, their sweet strength, their august empire, their magnificently voluptuous tones, their undulation that is as gentle as the breezes of Elysium, their gradual spreading like clouds of incense, their clear and azure Ether enveloping the world and the entire universe as though in an atmosphere, as though in the transparent vesture of ineffable and mysterious Harmony.

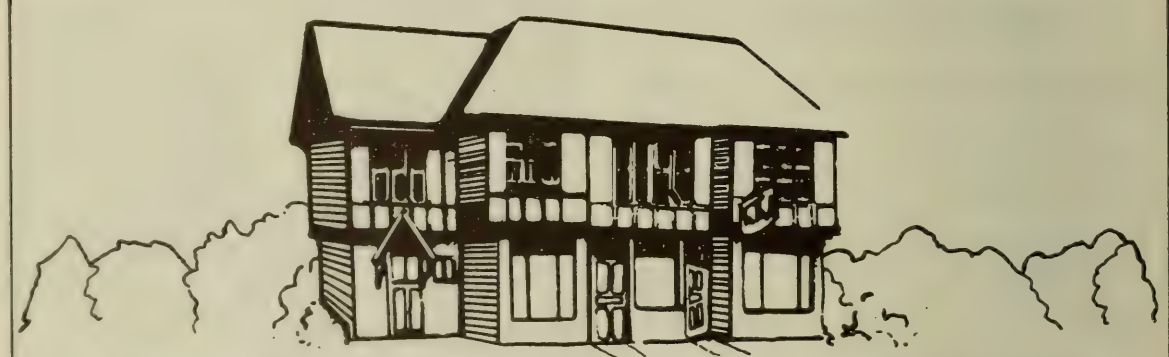
—Franz Liszt

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NOTES

Richard Wagner
Die Walküre, Act I

Wilhelm Richard Wagner was born in Leipzig, Saxony, on 22 May 1813 and died in Venice, Italy, on 13 February 1883. His work on Der Ring des Nibelungen (The Ring of the Nibelung), *the tetralogy of which* Die Walküre (The Valkyrie) *is the second part, began as far back as 1848; while the music of* The Valkyrie *was begun on 28 June 1854 and completed on 20 March 1856, the final pages of the entire cycle were not written until November 1874. The date of the completion of* The Valkyrie *Act I is 3 April 1855. The first performance of* The Valkyrie *took place in Munich on 26 June 1870 under Franz Wüllner, with Henrich and Therese Vogl as Siegmund and Sieglinde, Bausewein as Hunding, Sophie Stehle as Brünnhilde, and August Kindermann as Wotan. It was first heard in America at New York's Academy of Music on 2 April 1877; Adolph Neuendorff conducted, the singers being Alexander Bischoff (Siegmund), Pauline Canissa (Sieglinde), Alouin Blum (Hunding), Eugenie Pappenheim (Brünnhilde), and Felix Presser (Wotan).*

The opera is scored for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons, four horns, three trumpets, bass trumpet, four trombones (including contrabass trombone), two tenor tubas, two bass tubas, contrabass tuba, timpani (two players), six harps, and strings (A glockenspiel is called for in the opera's final pages only.)

More than a century after its first performance, *The Ring of the Nibelung* remains the most ambitious and complex musico-dramatic work in the European tradition. When he began work on it, Richard Wagner was the thirty-five-year old musical director of the Dresden Court Opera. Ambitious and restless, he was also deeply in debt and losing the favor of his superiors. By its completion, he was the single most prominent figure in European intellectual life—passionately admired or fervently detested, but ignored by none.

Wagner came to Dresden in 1842, after several bitter and unsuccessful years in Paris. In the operatic capital of Europe, he had signally failed to make any significant impression and was reduced to hack journalism and musical arranging. He had, however, completed two operas, and the first of them, *Rienzi*, a five-act historical drama in the Parisian manner, had at least been accepted for performance in Dresden. (Of two still earlier operas, one—*Die Feen*—had never been performed at all, the other—*Das Liebesverbot*, after Shakespeare's *Measure for Measure*—had failed resoundingly in Magdeburg in 1836.) *Rienzi* set Dresden on its ear, and Wagner's second Paris opera—a somber romantic tragedy, *The Flying Dutchman*—was quickly mounted. Furthermore, the recently vacant position of musical director was offered to him.

Wagner badly needed the financial security of such a job, so he accepted, though with misgivings. It left him little time for composition, little time to work out his ideas for reforming the opera. And—also like Gustav Mahler in Vienna sixty years later—though he would rather have been doing something else, he took the job more seriously than suited many of his

colleagues and superiors, requiring high standards of performance, chafing actively against long-established perquisites and incompetencies.

His later operas were not as well received as *Rienzi*. *The Flying Dutchman's* equivocal reception was followed in 1845 by an even cooler welcome for *Tannhäuser* and, though both remained in the Dresden repertory and gradually won a sympathetic audience, they found few performances elsewhere. Nor were publishers any more interested than impresarios, so Wagner undertook to publish the scores himself, thereby going disastrously further into debt than his congenital extravagance had already placed him. His financial difficulties were no secret from his employers (indeed, one of his innumerable loans was from the opera house's pension fund), and they were not favorably disposed to his eminently rational but far-reaching proposals for the reform of the Dresden theaters. In 1848, Wagner completed a new opera, *Lohengrin*, and the authorities, evidently feeling the time ripe to give this talented but troublesome man a strong rebuff, soon withdrew permission for its production.

During this time, Wagner's reading in German medieval literature—from which the stories of *Tannhäuser* and *Lohengrin* had been drawn—led him to the complex of epic Teutonic and Norse mythology about the Nibelungs and the all-powerful Ring. By late 1848, he had worked this material into a libretto for an opera, *Siegfried's Death*. But further progress along these lines was interrupted by local manifestations of the revolutionary ferment then sweeping Europe. The profoundly disaffected Wagner, pressed by his creditors, pessimistic about the future of his work under the existing social order, associated openly with radical elements in the city. In the spring of 1849, probably feeling that his tenure there was in any case near an end he took a public role in the open rebellion. A warrant was put out for his arrest. He escaped, eventually making his way to Switzerland, which was to be his headquarters for some years—but the warrant stood, and it would be a long time before he could safely set foot in many of the German states.

In 1850, he made a brief stab at composing music for *Siegfried's Death*, but then turned to gathering his ideas about opera and its reform into a series of essays, the most important of them a long manifesto entitled *Opera and Drama*. Then he decided that his Nibelung tale required more exposition than a single opera would provide, so he drafted an additional libretto, *The Young Siegfried*—and then two more to precede that, *The Rhinegold* and *The Valkyrie*. By December 1852, he had in hand the texts for an unprecedented four-evening cycle of musical dramas.

To bring such a project to performance even when Wagner was musical director in Dresden would have been almost unthinkable; now, it was still further out of reach. But by this time Wagner had acquired an extraordinary confidence in the importance of his mission and the eventual willingness of the world to accept it. Drawing on the powerful myths of their past, he would create for the politically fragmented German people a modern counterpart to ancient Greek theater, something closer to a religion than to the frivolous entertainments that now filled their theaters, something utilizing the full resources of musical dramatic, and visual art. Should this be beyond the reach of existing institutions, a special festival theater would have to be established.

That he was without the influence, funds, or position to bring this about did not seem to bother Wagner. Between 1853 and 1857, he composed the music for more than half of the *Ring* before setting it aside in favor of *Tristan and Isolda* (which, beside meeting an urgent need in his personal life, also seemed more practical in terms of performance possibilities). During the 1850s he heard none of the music he was writing—indeed, not until 1861 did he finally hear *Lohengrin,* which Liszt had produced in Weimar in 1850 and which had become, along with his earlier operas, quite popular in Germany. The "more practical" *Tristan* finally came to performance in 1865, thanks to the appearance of the *deus ex machina* that Wagner had confidently expected to materialize, King Ludwig II of Bavaria. The subsequent *Mastersingers of Nuremberg* was presented in 1868, and then—against Wagner's wishes, but at the urgent demand of the impatient Ludwig—*The Rhinegold* in 1869 and *The Valkyrie* in 1870 (Wagner would have preferred to wait until the right circumstances prevailed for completion and performance of *The Ring* in its entirety).

Between 1870 and 1874, Wagner completed the cycle, and in 1876 the festival he had imagined nearly twenty-five years earlier finally took place, in a theater built to his specifications in the small Franconian town of Bayreuth. He had made it happen—though it didn't turn out quite as he had hoped: the whole thing was so expensive that the audience was not the German people at large, but rather the aristocrats and capitalists of Bismarck's triumphantly unified Prussian state, most of whom were impervious to the high moral messages implicit in the drama. (That is still pretty much the situation at Bayreuth today.)

It must be said that these messages are not always clear. In recasting his initial conception of *Siegfried's Death* into the final cycle, Wagner left some loose ends. After he read Schopenhauer's *The World as Will and Idea* in 1854, his outlook on the world took a more pessimistic turn, leading to further changes and inconsistencies. Since most of this took place after the completion of the first act of *The Valkyrie,* however, it need not unduly concern us here.

The Ring is about power and love. At the beginning of *The Rhinegold,* power is in the hands of Wotan, the chief of the gods, and is symbolized by his spear, on which are carved the treaties by which he rules. But another source of potential power lies at the depths of the river Rhine, guarded (somewhat frivolously) by the three Rhinedaughters: this Rhinegold, should it be made into a Ring, would make its owner the lord of the world—but he can forge the Ring only if he will curse and forswear love. Alberich, of the dwarflike race of Nibelungs, frustrated in his passion for the Rhinemaidens, accepts the condition and makes off with the gold. With the Ring, he first enslaves his fellow Nibelungs, forcing them to amass for him a mighty hoard of gold.

In the meantime, Wotan has contracted with Fasolt and Fafner, members of another race, the giants, to build him a strong and secure castle, Valhalla, from which to propagate his rule. In return, he has promised them Freia, the goddess of love—and also keeper of the golden apples that preserve the gods' eternal youth. He doesn't intend to keep this unwise bargain, however, counting on the ingenuity of Loge, god of fire, to find a substitute payment. When the tardy Loge arrives, he brings news of

Alberich's rape of the gold, which threatens gods and giants equally. Fafner and Fasolt agree that Alberich's gold would be an acceptable substitute for Freia. Wotan—trapped by his own double-dealing with the giants, fearful of Alberich's power, and himself greedy for the Ring—takes the gold and Ring from Alberich by trickery and main force, but the dwarf lays on it a fearsome curse: the Ring will bring doom to all who own it. Wotan, nevertheless, tries to withhold the Ring from the hoard of gold that is Freia's ransom, ceding it only at the stern advice of the all-knowing earth mother Erda. Immediately the giants battle over the Ring's ownership. Fafner kills Fasolt, and the efficacy of Alberich's curse is manifest.

Wotan now faces a difficult dilemma. The unambitious Fafner, who has transformed himself into a ferocious dragon and broods over his hoard in a forest cave, represents no threat to the gods. But should Alberich ever recover his talisman, Wotan's world order would again be at risk. Bound by his treaty with the giants, Wotan may not touch Fafner. In search of wisdom, he visits Erda, who bears him nine martial daughters, the Valkyries; they ride the skies in search of fallen mortal heroes and take them to Valhalla to form a defending army (Brünnhilde, Wotan's favorite among these daughters, is the Valkyrie of the second opera's title; she doesn't appear in the first act). And a mortal woman gives him twin children, Siegmund and Sieglinde, who know their father only as "Wälse." Separated from his sister at an early age, Siegmund is trained by "Wälse" to be a fierce and rebellious hero, and then left to fend for himself—in the hope that this independent spirit will win the Ring from Fafner, will do what Wotan cannot.

As the first act of *The Valkyrie* begins, the exhausted Siegmund, weaponless and in flight, stumbles into the hut where he will find—though without recognizing them at first—his lost sister, a kinsman of the warriors who have been pursuing him (Hunding, that sister's husband), and the sword that his father once promised would appear in his hour of greatest need. Siegmund is secretive about himself, too: he identifies himself as "Wehwalt" (Woeful) and his father as "Wolfe," so that Sieglinde does not recognize him at once, though we sense in their quickly evident sympathy a gradual mutual recognition as well as a growing physical passion.

That wasn't part of Wotan's plan, but the sword Nothung, which was, proves the downfall of the plan. In the opera's second act, Wotan will be made to realize that, with the sword, Siegmund is no longer the "free hero" that the situation demands, and he must withdraw this supernatural aid; Siegmund will die in battle with Hunding. By then, however, Sieglinde will by carrying Siegmund's son, and this new hero, truly free of Wotan's sponsorship, will be the one to take the Ring from Fafner; eventually, at the cycle's end, it will be returned to the cleaning waters of the Rhine.

Amid these mighty events, the first act of *The Valkyrie* is almost an interlude, an episode in which love prevails over the powerful forces in the background. With its lyrical climax in the passionate mutual recognition of Siegmund and Sieglinde, it is certainly the most popular extended passage from *The Ring* for concert purposes. As the beginning of the part of the tale involving mortals, it makes but few dramatic and musical references to the preceding opera, though in the next act the story of Siegmund and

Sieglinde will merge into the central narrative. Presenting in concert such an extended section of a Wagnerian drama shows his purposes far more clearly than the old tradition (now fortunately on the wane) of programming those orchestral passages that Tovey so aptly characterized as "bleeding chunks"—many of them, such as the one called Siegfried's Rhine Journey," essentially transitions that make little sense when torn from their original points of arrival and departure.

For, to quote Tovey again, "Wagner's achievement consisted in refashioning the whole texture and form of music until it covered the drama on a time-scale measured by hours instead of minutes." Instead of breaking a story down into a series of episodes suitable for lyrical treatment and then connecting them with narrative elements set to very simple music (recitative), he sought to make each act a continuous sweep—with, naturally, rising and falling tensions but no full stops. There are still "set pieces"—the Wagnerian equivalents of arias and duets in earlier opera—but they are smoothly embedded in the continuing fabric, which flows primarily in the orchestra.

That shift of the center of gravity from the voice to the orchestra is an essential part of Wagner's technique. In the orchestra, he introduces his themes and develops them, giving form and atmosphere to less lyrical episodes, building the associations between dramatic elements and musical themes that, at the climaxes, when the themes are transfigured in glowing colors and powerful vocal melody, develop great emotional weight. And Wagner's use of the orchestra, along with his skillful management of harmony and pacing, helps to shape those big sweeps: the first act of *The Valkyrie* moves from darkness to light as the music passes from minor keys to major, from the lower regions of the orchestra to the brightest colors of high strings and brass at the end.

The main subdivisions of the act's progress are as follows:

1) The Prelude, a depiction of the raging storm outside (D minor).

2) The scene between Siegmund and Sieglinde (D minor). The curtain rises as the tread of the storm dies to a pianissimo mutter. The cellos lead during most of the episode, introducing several themes related to the children of Wälse; the last of these is meditated upon in a moving coda to the scene, against a gentle background of four horns.

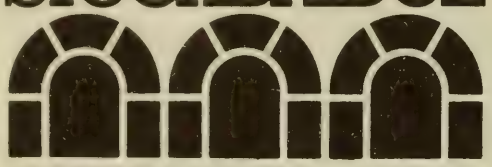
3) The scene between Siegmund and Hunding, with Sieglinde as observer (C minor). Hunding's theme is first heard, as it were, offstage, and then in its full panoply of tubas. Siegmund tells his story, punctuated by rough martial figures (including the bare rhythm of Hunding's tune). At the mention of his father's disappearance, the trombones softly intone the theme of Valhalla—one of the few important musical carryovers from *The Rhinegold* (it will recur later, when Sieglinde tells of the mysterious visitor who planted the sword in the tree). At the end of Siegmund's tale ("Nun weisst du, fragende Frau ..."), a new and somber theme, associated with the grim lot of Wälse's children, is heard. Hunding's challenge brings back his music, and its rhythm persists into the beginning of the next episode. Just before Sieglinde leaves, as she looks pointedly towards the sword hidden in the tree, we hear its motive for the first time, thrusting up quietly in the bass trumpet (an orchestral color not heard since the Prelude) and echoed in minor by the English horn.

4) Siegmund's monologue and the love duet (beginning in A minor and working through several keys to the final G major). This is made up of several shorter curves, reaching climaxes in Siegmund's cry to his father, again just before the door flies open and spring moonlight floods in, and again as Siegmund draws the sword from the tree. In the period of relative repose after the door opens comes a pair of "arias" in which Siegmund and Sieglinde respectively apostrophize the spring, after which a short new motive (Sieglinde's "O lass' in Nähe") dominates the texture for a while. At the end of the act, much prior material is brought into combination, with the Sword theme naturally in the foreground.

—David Hamilton

David Hamilton is music critic of *The Nation* and a Contributing Editor to *High Fidelity*.

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Die Walküre — The Valkyrie

Act I

Text by Richard Wagner
English translation by Andrew Porter

Act One
Inside a Dwelling

In the middle stands a mighty ash-tree, whose prominent roots spread wide and lose themselves in the ground. The summit of the tree is cut off by a jointed roof, so pierced that the trunk and the boughs branching out on every side pass through it, through openings made exactly to fit. We assume that the top of the tree spreads out above the roof. Around the trunk of the ash, as central point, a room has been constructed. The walls are of rudely hewn wood, here and there hung with plaited and woven rugs. In the foreground, right, is a hearth, whose chimney goes up sideways to the roof; behind the hearth is an inner room, like a storeroom, reached by a few wooden steps. In front of it, half-drawn, is a plaited hanging. In the background, an entrance-door with a simple wooden latch. Left, the door to an inner chamber, similarly reached by steps. Further forward, on the same side, a table with a broad bench fastened to the wall behind it and wooden stools in front of it.

A short orchestral prelude of violent, stormy character introduces the scene. When the curtain rises, Siegmund, from without, hastily opens the main door and enters. It is towards evening; a fierce thunderstorm is just about to die down. For a moment, Siegmund keeps his hand on the latch and looks around the room; he seems to be exhausted by tremendous exertions; his raiment and general appearance proclaim him a fugitive. Seeing no one, he closes the door behind him, walks to the hearth, and throws himself down there, exhausted, on a bearskin rug.

Scene One

SIEGMUND

Wes Herd dies auch sei,
hier muss ich rasten.

SIEGMUND

The storm drove me here;
here I must shelter.

(He sinks back and remains for a while stretched out, motionless, Sieglinde enters from the door of the inner room, thinking that her husband has returned. Her grave look changes to one of surprise when she sees a stranger on the hearth.)

SIEGLINDE

(still at the back)

Ein fremder Mann?
Ihn muss ich fragen.

SIEGLINDE

A stranger here?
Where has he come from?

(Quietly, she comes a few steps closer.)

Wer kam ins Haus
und liegt dort am Herd?

Who sought this house,
and lies by the fire?

(As Siegmund does not move, she comes a little closer and looks at him.)

Müde liegt er
von Weges Mühn:
schwanden die Sinne ihm?
Wäre er siech?

He's exhausted
and makes no move.
Can he have fainted there,
or is he dead?

(She bends over him and listens.)

Noch schwillt ihm der Atem;
das Auge nur schloss er.
Mutig dünkt mich der Mann,
sank er müd auch hin.

Ah no, he is breathing;
it seems that he's sleeping.
Valiant, strong is the man,
though he's weary now.

SIEGMUND

(suddenly raises his head)

Ein Quell! Ein Quell!

A drink! a drink!

SIEGLINDE

Erquickung schaff ich.

SIEGLINDE

I'll bring some water.

(She quickly takes a drinking-horn and goes out of the house with it. Returning with it filled, she offers it to Siegmund.)

Labung biet ich
dem lechzenden Gaumen:
Wasser, wie du gewollt!

Cool your lips with this drink
that I've brought you!
Water—will you not drink?

SIEGMUND

SIEGMUND

(drinks and hands her back the horn. As he signals his thanks with his head, his glance fastens on her features with growing interest.)

Kühlende Labung
gab mir der Quell,
des Müden Last
machte er leicht;
erfrischt ist der Mut,
das Aug' erfreut
des Sehens selige Lust.
Wer ist's, der so mir es labt?

Cool and refreshing—
now I am well;
my load of care
suddenly light;
my spirits revive;
my eyes enjoy
a blessed, glorious sight.
And who has brought me to life?

SIEGLINDE

Dies Haus und dies Weib
sind Hundings Eigen;
gastlich gönn' er dir Rast:
harre, bis heim er kehrt!

SIEGLINDE

This house and this wife
belong to Hunding.
He will welcome his guest:
wait here till he returns.

SIEGMUND

Waffenlos bin ich:
dem wunden Gast
wird dein Gatte nicht wehren.

SIEGMUND

Weaponless am I:
a wounded guest
cannot trouble your husband.

SIEGLINDE

(with anxious haste)

Die Wunden weise mir schnell!

SIEGLINDE

Oh quickly show me the wounds!

SIEGMUND

(shakes himself and sits up quickly.)

Gering sind sie,
der Rede nicht wert;
noch fügen des Leibes
Glieder sich fest.

SIEGMUND

A scratch merely,
unworthy your care;
no bone in my body
broken at all.

Hatten halb so stark wie mein Arm
Schild und Speer mir gehalten,
nimmer floh ich dem Feind;
doch zerschellten mir Speer und Schild.
Der Feinde Meute
hetzte mich müd,
Gewitterbrunst
brach meinen Leib;
doch schneller, als ich der Meute,
schwand die Müdigkeit mir;
sank auf die Lider mir Nacht,
die Sonne lacht mir nun neu.

Had my shield and spear been as strong,
half as strong as my body,
I would never have fled;
but they shattered my spear and shield.
And so I fled
the enemies' rage;
a thunderstorm
broke overhead.
Yet, swifter than I was fleeing,
all my faintness has fled.
Darkness had covered my eyes—
the sunlight smiles on me now.

SIEGLINDE

(goes to the storeroom, fills a horn with mead, and offers it to Siegmund with friendly eagerness.)

Des seimigen Metes —
süssen Trank
mögst du mir nicht verschmähn.

SIEGLINDE

I bring you a drink
of honeyed mead;
say that you'll not refuse.

SIEGMUND

Schmecktest du mir ihn zu?

SIEGMUND

Will you not taste it first?

(Sieglinde sips from the horn and gives it back to him, Siegmund takes a long draught, while his gaze rests on her with growing warmth. Still gazing, he takes the horn from his lips and lets it sink slowly, while the expression on his face tells of strong emotion. He sighs deeply, and gloomily lowers his gaze to the ground. With trembling voice:)

Einen Unseligen labtest du:
Unheil wende
der Wunsch von dir!

Evil fortune's never far from me:
may I keep it
away from you!

(He starts up to go.)

Gerastet hab ich
and süss geruht:
weiter wend ich den Schritt.

I rested sweetly;
I feel refreshed.
I must go on my way.

(He moves towards the back.)

SIEGLINDE

(turning round quickly)

Wer verfolgt dich, dass du schon fliehst?

SIEGLINDE

Who pursues you? Why must you flee?

SIEGMUND

(arrested by her cry; slowly and sadly)

Misswende folgt mir,
wohin ich fliehe;
Misswende naht mir,
wo ich mich zeige.
Dir, Frau, doch bleibe sie fern!
Fort wend ich Fuss und Blick.

SIEGMUND

Ill fate pursues me,
follows my footsteps;
ill fate advances—
soon it will reach me.
This ill fate you must not share!
So I must leave your house.

(He strides swiftly to the door and lifts the latch.)

SIEGLINDE

(calling to him with impetuous self-forgetfulness)

So bleibe hier!
Nicht bringst du Unheil dahin,
wo Unheil im Hause wohnt!

SIEGLINDE

No, do not leave!
You bring no ill fate to me,
for ill fate has long been here!

SIEGMUND

(deeply moved, remains where he is; he gazes intently at Sieglinde, who lowers her eyes in embarrassment and sadness. A long silence. Siegmund returns into the room.)

Wehwalt hiess ich mich selbst:
Hunding will ich erwarten.

Wehwalt, that is my name.
Hunding—I will await him.

(He leans against the hearth; his eyes fix themselves with calm and steady sympathy on Sieglinde. Slowly, she raises her eyes again to his. They gaze into one another's eyes, during a long silence, with an expression of the deepest emotion.)

Scene Two

Suddenly Sieglinde starts, listens, and hears Hunding, who is leading his horse to the stable outside. She goes quickly to the door and opens it. Hunding, armed with shield and spear, enters, and pauses at the threshold on perceiving Siegmund. He turns to Sieglinde with a glance of stern inquiry.

SIEGLINDE

(in answer to Hunding's look)

Müd am Herd
fand ich den Mann:
Not führt' ihn ins Haus.

SIEGLINDE

There he lay,
feeble and faint;
need drove him in here.

HUNDING

Du labtest ihn?

HUNDING

You cared for him?

SIEGLINDE

Den Gaumen letzt' ich ihm;
gastlich sorgt' ich sein!

SIEGLINDE

I said you'd welcome him;
greeted him as guest.

SIEGMUND

(watching Hunding calmly and firmly)

Dach und Trank
dank ich ihr:
willst du dein Weib drum schelten?

SIEGMUND

Rest and drink,
both she brought:
Why should you then reproach her?

HUNDING

Heilig ist mein Herd:
heilig sei dir mein Haus!

HUNDING

Sacred is my hearth;
sacred keep you my house.

(He hands his weapons to Sieglinde, and says to her:)

Rüst uns Männern das Mahl!

Go, make ready our meal!

(Sieglinde hangs the weapons on the branches of the ash-tree, fetches food and drink from the storeroom, and prepares the table for supper. Involuntarily she turns her eyes again to Siegmund. Hunding looks keenly and with astonishment at Siegmund's features, comparing them with his wife's; aside:)

Wie gleicht er dem Weibe!
Der gleissende Wurm
glänzt auch ihm aus dem Auge.

He looks like my wife there!
A glittering snake
seems to shine in their glances.

(He hides his surprise and turns, as if unconcerned to Siegmund.)

Weit her, traun,
kamst du des Wegs;
ein Ross nicht ritt,
der Rast hier fand:
welch schlimme Pfade
schufen dir Pein?

You have strayed
far from your path;
you rode no horse
to reach my house.
What painful journey
brought you to me?

SIEGMUND

Durch Wald und Wiese,
Heide und Hain,
fegte mich Sturm
und starke Not:
nicht kenn ich den Weg, den ich kam.
Wohin ich irrte,
weiss ich noch minder:
Kunde gewänn' ich des gern.

SIEGMUND

Through field and forest,
meadow and marsh,
driven by storm
and starkest need—
I know not the way that I took;
nor can I tell you
where I have wandered.
May I now learn it from you?

HUNDING

(at the table, motioning to Siegmund to sit)

Des Dach dich deckt,
des Haus dich hegt,
Hunding heisst der Wirt;
wendest von hier du
nach West den Schritt,
in Hofen reich
hausen dort Sippen,
die Hundings Ehre behüten.
Gönnt mir Ehre mein Gast,
wird sein Name nun mir genannt.

HUNDING

This house is mine,
this land is mine;
Hunding is your host.
Turn to the west
when you leave my house,
and there my kin
dwell in rich homesteads,
where Hunding's honor is guarded.
You may honor me too:
will my guest not tell me his name?

(Siegmund, who has sat down at the table, gazes thoughtfully in front of him. Sieglinde has placed herself next to Hunding, opposite Siegmund, on whom she fastens her eyes with evident sympathy and intentness. Hunding, observing them both:)

Trägst du Sorge,
mir zu vertraun,
der Frau hier gib doch Kunde:
sieh, wie gierig sie dich frägt!

Though you fear
to trust it to me,
my wife here longs to hear it.
See, how eagerly she asks!

SIEGLINDE

(unembarrassed and eager)

Gast, wer du bist,
wüsst'ich gern.

SIEGLINDE

Guest, I would know
who you are.

SIEGMUND

(looks up, gazes into her eyes, and begins gravely.)

SIEGMUND

Friedmund darf ich nicht heissen;
Frohwalt möcht' ich wohl sein:
doch Wehwalt muss ich mich nennen.
Wolfe, der war mein Vater;
zu zwei kam ich zur Welt,
eine Zwillingsschwester und ich.
Früh schwanden mir
Mutter und Maid;
die mich gebar
und die mit mir sie barg,
kaum hab ich je sie gekannt.
Wehrlich und stark war Wolfe;
der Feinde wuchsen ihm viel.
Zum Jagen zog
mit dem Jungen der Alte:
von Hetze und Harst
einst kehrten sie heim:
da lag das Wolfsnest leer.
Zu Schutt gebrannt
der prangende Saal,
zum Stumpf der Eiche
blühender Stamm;
erschlagen der Mutter
mutiger Leib,
verschwunden in Gluten
der Schwester Spur.
Uns schuf die herbe Not
der Neidinge harte Schar.
Geächtet floh
der Alte mit mir;
lange Jahre
lebte der Junge
mit Wolfe im wilden Wald:
Manche Jagd
ward auf sie gemacht;
doch mutig wehrte
das Wolfspaar sich.

(turning to Hunding)

Ein Wölfing kundet dir das,
den als 'Wölfing' mancher wohl kennt.

HUNDING
Wunder und wilde Märe
kündest du, kühner Gast,
Wehwalt, der Wölfing!
Mich dünkt, von dem wehrlichen Paar
vernahm ich dunkle Sage,
kannt' ich auch Wolfe
und Wölfing nicht.

Friedmund no one could call me;
Frohwalt — would that I were!
I'm Wehwalt, named for my sorrow.
Wolfe, he was my father;
his two children were twins —
my unhappy sister and I.
Both mother and sister
were lost —
my mother killed
and my sister borne off —
taken while I was a boy.
Valiant and strong was Wolfe;
his foes were many and fierce.
And hunters bold
were the boy and his father.
Once, weary and worn,
we came from the chase,
and found our home laid waste.
A heap of ash
was all that was left;
a stump where once
an oak tree had stood;
the corpse of my mother
lay at my feet;
all trace of my sister
was lost in smoke.
This cruel blow was dealt
by ruffians who sought revenge.
As outlaws then
we took to the woods;
there I lived
with Wolfe my father;
in hunting I spent my youth.
Many a raid
was made on us both,
but we had learnt
to defend our lives.

A Wolfing tells you this tale,
and as 'Wolfing' often I'm known.

HUNDING
Wonderful, wild adventures
came to our daring guest,
Wehwalt the Wölfing!
I think that I've heard of the pair,
I've heard unholy stories
spoken of Wolfe
and Wölfing too.

SIEGLINDE
Doch weiter künde, Fremder:
wo weilt dein Vater jetzt?

SIEGMUND
Ein starkes Jagen auf uns
stellten die Neidinge an:
 Der Jäger viele
 fielen den Wölfen,
 in Flucht durch den Wald
 trieb sie das Wild:
wie Spreu zerstob uns der Feind.
Doch ward ich vom Vater versprengt;
 seine Spur verlor ich,
 je länger ich forschte:
 eines Wolfes Fell nur
 traf ich im Forst;
leer lag das vor mir,
den Vater fand ich nicht.
Aus dem Wald trieb es mich fort;
mich drängt' es zu Männern
 und Frauen.
 Wieviel ich traf,
 wo ich sie fand,
 ob ich um Freund',
 um Frauen warb,
immer doch war ich geächtet:
Unheil lag auf mir.
Was Rechtes je ich riet,
andern dünkte es arg,
was schlimm immer mir schien,
andere gaben ihm Gunst,
 In Fehde fiel ich, wo ich mich fand,
 Zorn traf mich, wohin ich zog;
 gehrt' ich nach Wonne,
 weckt' ich nur Weh:
drum musst' ich mich Wehwalt
 nennen;
des Wehes waltet' ich nur.

SIEGLINDE
But tell us more, O stranger:
where is your father now?

SIEGMUND
The ruffians raided again,
fell on my father and me;
 and many hunters
 fell in the battle;
 they fled through the wood,
 chased by us both;
like chaff we scattered the foe.
They parted my father from me;
 in the fight I lost him.
 A long while I sought him.
 Though I found the wolf-skin
 that he had worn,
no more could I find;
my father was not there.
Then I lost my love for the woods;
I mingled with warriors
 and women.
 But all in vain,
 often I tried
 to find a friend,
 to woo a maid —
everywhere I was rejected.
Ill fate lay on me
For what I thought was right,
others reckoned was wrong,
and what seemed to me bad,
others held to be good.
 And so it was wherever I went,
 outlawed by all whom I met;
 striving for gladness,
 found only woe!
And so I was Wehwalt
 always;
Yes, Wehwalt! — sad was my fate.

(He turns his eyes to Sieglinde and observes her sympathetic glance.)

HUNDING
Die so leidig Los dir beschied,
nicht liebte dich die Norn':
froh nicht grüsst dich der Mann,
dem fremd als Gast du nahst.

HUNDING
So the Norn who dealt you this fate,
she felt no love for you:
No one greets you with joy
when you arrive as guest.

SIEGLINDE

Feige nur furchten den,
der waffenlos einsam fahrt!
Kunde noch, Gast,
wie du im Kampf
zuletzt die Waffe verlorst!

SIEGLINDE

Manly hearts do not fear
a weaponless lonely man!
Tell us more, guest;
tell of the fight
in which your weapons were lost.

SIEGMUND

(with increasing excitement)

Ein trauriges Kind
rief mich zum Trutz:
vermählen wollte
der Magen Sippe
dem Mann ohne Minne die Maid.

Wider den Zwang
zog ich zum Schutz,
der Dränger Tross
traf ich im Kampf:
dem Sieger sank der Feind.
Erschlagen lagen die Brüder:
die Leichen umschlang da die Maid,
den Grimm verjagt' ihr der Gram.
Mit wilder Tränen Flut
betroff sie weinend die Wal:
um des Mordes der eignen Brüder
klagte die unsel'ge Braut.

Der Erschlagnen Sippen
stürmten daher;
übermächtig
ächzten nach Räche sie:
rings um die Statte
ragten mir Feinde.
Doch von der Wal
wich nicht die Maid;
mit Schild und Speer
schirmt' ich sie lang,
bis Speer und Schild
im Harst mir zerhaun.
Wund und waffenlos stand ich —
sterben sah ich die Maid:
mich hetzte das wütende Heer —
auf den Leichen lag sie tot.

SIEGMUND

A girl in distress
called for my aid;
her kinsmen wanted
to force the maiden
to marry a husband she feared.

Hearing her cry,
I came to her help.
Her cruel kin
met me in fight;
they fell before my spear.
I'd killed her fierce, cruel brothers.
The maid threw her arms round the dead;
her rage had turned into grief.
With wildly streaming eyes
she bathed the dead with her tears,
as she mourned for the death of those
who'd wronged her — that ill-fated bride.

Then her brothers' kinsmen
rushed to the fight;
vowing vengeance,
angrily fell on me,
raging around me,
eager to kill me.
Meanwhile the maid
stayed by the dead;
my shield and spear
sheltered her life,
till spear and shield
were hacked from my hand.
I was weaponless, wounded;
she was killed while I watched:
I fled from the furious host;
on the bodies she lay dead.

(turning to Sieglinde with a look filled with sorrowful fervour)

Nun weisst du, fragende Frau,
warum ich Friedmund — nicht heisse!

You asked me, now you must know
why I'm not Friedmund — but Wehwalt!

(He stands up and walks to the hearth. Sieglinde, pale and deeply stirred, lowers her eyes.)

HUNDING

(rises.)

Ich weiss ein wildes Geschlecht,
nicht heilig ist ihm
was andern hehr:
verhasst ist es allen und mir.
Zur Rache ward ich gerufen,
Sühne zu nehmen
für Sippenblut:
zu spät kam ich
und kehre nun heim,
des flücht'gen Frevlers Spur
im eignen Haus zu erspähn.

(He advances.)

Mein Haus hütet,
Wölfing, dich heut;
für die Nacht nahm ich dich auf;
mit starker Waffe
doch wehre dich morgen;
zum Kampfe kies ich den Tag:
für Tote zahlst du mir Zoll.

HUNDING

I know a quarrelsome race;
they do not respect
what we revere;
they are hated by all men — and me.
I heard a summons to vengeance:
Death to the stranger
who killed our kin!
Too late came I,
but now that I'm home,
I find that stranger here;
he sought my house for his rest.

My house guards you,
Wölfing, today;
for the night you are my guest.
But find some weapons
to serve you tomorrow;
I choose the day for our fight:
You'll pay me blood for their blood.

(With anxious gestures Sieglinde steps between the two men. Hunding, harshly:)

Fort aus dem Saal!
Säume hier nicht!
Den Nachttrunk rüste mir drin
und harre mein zur Ruh'

Go from the room!
Why are you here!
Prepare my drink for the night,
and wait for me in there.

(Sieglinde stands awhile undecided and thoughtful. Then she turns slowly and with hesitating steps towards the storeroom. There she again pauses and remains standing, lost in thought, with her face half turned away. With quiet resolve she opens the cupboard, fills a drinking horn, and shakes some spices into it from a container. Then she turns her eyes on Siegmund so as to meet his gaze, which he keeps unceasingly fixed on her. She perceives that Hunding is watching, and goes at once towards the bedchamber. On the steps she turns once more, looks yearningly at Siegmund, and indicates with her eyes, persistently and with eloquent earnestness, a particular spot in the ash-tree's trunk. Hunding starts, and drives her with a violent gesture from the room. With a last look at Siegmund, she goes into the bedchamber, and closes the door behind her. Hunding takes down his weapons from the treetrunk.)

Mit Waffen wahrt sich der Mann.

With weapons man should be armed.

(to Siegmund, as he goes)

Dich, Wölfing, treffe ich morgen;
mein Wort hörtest du —
hüte dich wohl!

You, Wölfing, meet me tomorrow,
and then — fight with me!
Guard yourself well!

(He goes into the chamber; the closing of the bolt is heard from within.)

Scene Three

Siegmund is alone. It has become quite dark. The room is lit only by a feeble fire on the hearth. Siegmund sinks down on the couch near the fire and broods silently for a while, in great agitation.

SIEGMUND
Ein Schwert verhiess mir der Vater,
ich fänd' es in höchster Not.
Waffenlos fiel ich
in Feindes Haus;
seiner Rache Pfand,
raste ich hier.
Ein Weib sah ich,
wonnig und hehr:
entzückend Bangen
zehrt mein Herz.
Zu der mich nun Sehnsucht zieht,
die mit süssem Zauber mich sehrt,
im Zwange hält sie der Mann,
der mich Wehrlosen höhnt!
Wälse! Wälse!
Wo ist dein Schwert?
Das starke Schwert,
das im Sturm ich schwänge,
bricht mir hervor aus der Brust,
was wütend das Herz noch hegt?

SIEGMUND
A sword was pledged by my father,
to serve in my hour of need.
I am unarmed
in my enemy's house;
as a hostage here
helpless, I wait.
But she's here too,
lovely and fair:
a new emotion
fills my heart.
This woman who holds me bound,
whose enchantment tears at my heart,
as slave she's held by a man
who mocks his weaponless foe.
Wälse! Wälse!
Where is your sword?
The shining sword
that alone can save me,
when there should break from my breast
that fury my heart still hides?

(The fire collapses, and a bright glow springs up, striking the place on the ash-trunk indicated by Sieglinde's look, where now a sword-hilt is clearly seen.)

Was gleisst dort hell
im Glimmerschein?
Welch ein Strahl bricht
aus der Esche Stamm?
Des Blinden Auge
leuchtet ein Blitz:
lustig lacht da der Blick.
Wie der Schein so hehr
das Herz mir sengt!
Ist es der Blick
der blühenden Frau,
den dort haftend
sie hinter sich liess,
als aus dem Saal sie schied?

What's glinting there
to light the gloom?
On the ash-tree
there's a starry gleam.
My eyes are blinded,
dazzled with light;
lightnings flash from the tree.
How the shining gleam
inspires my heart!
Is it the glance
that shone from her eyes,
did she leave it
to linger behind,
when she was sent away?

(From now on, the fire on the hearth gradually sinks.)

Nächtiges Dunkel
deckte mein Aug';
ihres Blickes Strahl
streifte mich da:
Warme gewann ich und Tag.

Shadows of darkness
covered my eyes;
but her radiant glance
fell on me then,
warming and lighting my heart.

Selig schien mir
der Sonne Licht;
den Scheitel umgliss mir
ihr wonniger Glanz,
bis hinter Bergen sie sank.

(a new faint gleam from the fire)

Noch einmal, da sie schied,
traf mich abends ihr Schein;
selbst der alten Esche Stamm
erglänzte in goldner Glut:
da bleicht die Blüte,
das Licht verlischt;
nächtiges Dunkel
deckt mir das Auge:
tief in des Busens Berge
glimmt nur noch lichtlose Glut. —

Glorious rays
of the golden sun,
with gladdening splendor
encircled my head,
till in the mountains it sank.

Yet once more, as it went,
evening radiance did shine;
and the ancient ash-tree's trunk
was bathed in a golden glow;
that light is fading;
the gleam has gone;
shadows of darkness
gather around me:
deep in my breast there lingers on
that last smoldering glow. —

(The fire has burnt out; complete darkness. The door at the side opens softly. Sieglinde, in a white garment, comes out and advances lightly but quickly towards the hearth.)

SIEGLINDE
Schläfst du, Gast?

SIEGLINDE
Are you awake?

SIEGMUND
(springing up in joyful surprise)
Wer schleicht daher?

SIEGMUND
Who steals this way?

SIEGLINDE
Ich bin's: höre mich an!
In tiefem Schlaf liegt Hunding;
ich würzt' ihm betäubenden Trank:
Nütze die Nacht dir zum Heil!

SIEGLINDE
I do. Listen to me!
In heavy sleep lies Hunding;
I gave him a drug in his drink.
Now, in the night, you are safe!

SIEGMUND
(interrupting her passionately)
Heil macht mich dein Nah'n!

SIEGMUND
Safe when you are near!

SIEGLINDE
Eine Waffe lass mich dir weisen:
O wenn du sie gewännst!
Den hehrsten Helden
dürft' ich dich heissen:
dem Stärksten allein
ward sie bestimmt.
O merke wohl, was ich dir melde!
Der Männer Sippe
sass hier im Saal,
von Hunding zur Hochzeit geladen.
Er freite ein Weib,
das ungefragt
Schächer ihm schenkten zur Frau.
Traurig sass ich,
während sie tranken;

SIEGLINDE
There's a sword for him who can win it;
and when that sword is won,
then I can call you
noblest of heroes:
the strongest alone
masters the sword.
So listen well, mark what I tell you!
My husband's kinsmen
sat in this room,
they'd come here to witness his wedding.
He married a wife
against her will;
robbers had made her their prize.
Sad, I sat here
while they were drinking;

ein Fremder trat da herein:
ein Greis in blauem Gewand;
tief hing ihm der Hut,
der deckt' ihm der Augen eines;
doch des andren Strahl,
Angst schuf er allen,
traf die Männer
sein mächt'ges Drau'n:
Mir allein
weckte das Auge
süss sehnenden Harm,
Tränen und Trost zugleich.
Auf mich blickt' er
und blitzte auf jene,
als ein Schwert in Händen er schwang;
das stiess er nun
in der Esche Stamm,
bis zum Heft haftet' es drin:
dem sollte der Stahl geziemen,
der aus dem Stamm es zog'.
Der Männer alle,
so kühn sie sich mühten,
die Wehr sich keiner gewann;
Gäste kamen
und Gäste gingen,
die starksten zogen am Stahl —
keinen Zoll entwich er dem Stamm:
dort haftet schweigend das Schwert.
Da wusst' ich, wer der war,
der mich Gramvolle gegrüsst;
ich weiss auch,
wem allein
im Stamm das Schwert er bestimmt.
O fänd' ich ihn heut
und hier, den Freund;
kam' er aus Fremden
zur armsten Frau:
Was je ich gelitten
in grimmigem Leid,
was je mich geschmerzt
in Schande und Schmach —
süsseste Rache
sühnte dann alles!
Erjagt hätt' ich,
was je ich verlor,
was je ich beweint,
war' mir gewonnen,
fänd' ich den heiligen Freund,
umfing' den Helden mein Arm!

a stranger entered this house:
an old man dressed all in grey;
his hat hung so low
that one of his eyes was hidden;
but the other's flash
filled them with terror:
none could counter
that threatening gaze.
I alone
felt in those glances
sweet, yearning regret —
sorrow and solace in one.
On me smiling,
he glared at the others;
in his hand he carried a sword;
then drove it deep
in the ash-tree's trunk;
to the hilt buried it there.
But one man alone could win it,
he who could draw it forth.
The guests were warriors;
they rose to the challenge;
but none could master the sword.
Many tried it
but all were baffled;
the strongest seized it in vain —
none could move the blade from its place.
That sword is still in the tree.
I knew then who he was,
come to greet me in my grief;
I know too
who alone
can draw the sword from the tree.
And oh, have I found
today that friend,
come from the distance
to end my grief?
Then all I have suffered
in pain and distress,
yes, all I have suffered
in sorrow and shame,
all is forgotten,
all is atoned for!
Regained all things
I thought I had lost;
my fondest desires
gain their fulfilment,
if I have found that friend,
and hold that hero to me!

SIEGMUND

(embracing Sieglinde with ardor)

Dich, selige Frau,
hält nun der Freund,
dem Waffe und Weib bestimmt!
Heiss in der Brust
brennt mir der Eid,
der mich dir Edlen vermählt.
Was je ich ersehnt,
ersah ich in dir;
in dir fand ich,
was je mir gefehlt!
Littest du Schmach,
und schmerzte mich Leid;
war ich geächtet,
und warst du entehrt:
freudige Rache
ruft nun den Frohen!
Auf lach ich
in heiliger Lust —
halt ich die Hehre umfangen,
fühl ich dein schlagendes Herz!

(The large door flies open.)

SIEGMUND

Yes, loveliest bride,
I am that friend;
both weapon and wife I claim!
Fierce in my breast
blazes the vow
that binds me ever to you.
For all that I've sought
I see now in you;
in you, all things
I longed for are found.
Though you were shamed,
though sad was my life,
though I was outlawed,
and you were disgraced,
joyful vengeance
calls us to gladness!
I laugh now
in fullest delight,
as I embrace your glory,
feel your beating heart!

SIEGLINDE

(starts in alarm, and tears herself away.)

Ha, wer ging? Wer kam herein?

Ah, who went? or who has come?

(The door remains open; outside, a glorious spring night; the full moon shines in, throwing its bright light on the pair, so that suddenly they can fully and clearly see each other.)

SIEGMUND

(in gentle ecstasy)

Keiner ging,
doch einer kam:
siehe, der Lenz
lacht in den Saal!

No one went —
but one has come:
see him, the Spring
smiles on our love!

(Siegmund draws Sieglinde to him on the couch with tender vehemence, so that she sits beside him. Increasing brilliance of the moonlight.)

Winterstürme wichen
dem Wonnemond,
in mildem Lichte
leuchtet der Lenz;
auf lauen Lüften
lind und lieblich,
Wunder webend
er sich wiegt:
durch Wald und Auen
weht sein Atem,
weit geöffnet
lacht sein Aug'.

Winter storms have vanished
at Spring's command;
in gentle radiance
sparkles the Spring.
on balmy breezes,
light and lovely,
working wonders
on his way;
on wood and meadow
softly breathing;
wide and smiling
are his eyes.

Aus sel'ger Voglein Sange
süss er tönt,
holde Düfte
haucht er aus:
seinem warmen Blut entblühen
wonnige Blumen,
Keim und Spross
entspringt seiner Kraft.
Mit zarter Waffen Zier
bezwingt er die Welt;
Winter and Sturm wichen
der starken Wehr:
Wohl musste den tapfern Streichen
die strenge Türe auch weichen,
die trotzig und starr
uns — trennte von ihm.
Zu seiner Schwester
schwang er sich her;
die Liebe lockte den Lenz:
in unsrem Busen
barg sie sich tief;
nun lacht sie selig dem Licht.
Die brautliche Schwester
befreite der Bruder;
zertrümmert liegt,
was sie je getrennt;
jauchzend grüsst sich
das junge Paar:
vereint sind Liebe und Lenz!

SIEGLINDE
Du bist der Lenz,
nach dem ich verlangte
in frostigen Winters Frist.
Dich grüsste mein Herz
mit heiligem Grau'n,
als dein Blick zuerst mir erblühte.
Fremdes nur sah ich von je,
freundlos war mir das Nahe;
als hätt ich nie es gekannt,
war, was immer mir kam.
Doch dich kannt ich
deutlich und klar:
als mein Auge dich sah,
warst du mein Eigen;
was im Busen ich barg,
was ich bin,
hell wie der Tag
taucht' es mir auf,
wie tönender Schall

The songs of happy birds
reflect his voice;
sweet the fragrance
of his breath;
from his ardent blood the flowers
are joyfully blooming;
buds and blooms
have sprung at his call.
He waves his wand of magic
over the world;
winter and storm yield
to his strong command:
as soon as his word was spoken
the doors that barred him were broken,
for how could they keep us
parted from him?
To clasp his sister
here he has flown;
for Love called to the Spring;
and Love lay hidden
deep in our hearts;
but now she laughs to the light.
The bride and sister
is freed by her brother;
the barriers fall
that held them apart;
joyful greeting
as now they meet:
united are Love and Spring!

SIEGLINDE
You are the Spring,
that Spring I have yearned for
in frost and winter's ice.
My heart felt the spell,
grew warm when you came;
when my eyes beheld you, I knew you.
Everything used to be strange,
friendless all that was round me;
like far off things and unknown,
all that ever drew near.
But you came
and all was clear:
for I knew you were mine
when I beheld you.
What I hid in my heart,
all I am,
bright as the day,
all was revealed;
the sound of this truth

schlug's an mein Ohr,
als in frostig öder Fremde
zuerst ich den Freund ersah.

(She throws her arms around his neck, enraptured, and gazes closely into his face.)

SIEGMUND
(carried away)

O süsseste Wonne!
Seligstes Weib!

SIEGLINDE
(close to his eyes)

O lass in Nähe
zu dir mich neigen,
dass hell ich schaue
den hehren Schein,
der dir aus Aug'
und Antlitz bricht —
und so süss die Sinne mir zwingt.

SIEGMUND
Im Lenzesmond
leuchtest du hell;
hehr umwebt dich
das Wellenhaar;
Was mich berückt,
errat ich nun leicht —
denn wonnig weidet mein Blick.

SIEGLINDE
(pushes the locks back from his brow, and gazes at him in astonishment.)

Wie dir die Stirn
so offen steht,
der Adern Geäst
in den Schläfen sich schlingt!
Mir zagt es vor der Wonne,
die mich entzückt!
Ein Wunder will mich gemahnen:
den heut zuerst ich erschaut,
mein Auge sah dich schon!

SIEGMUND
Ein Minnetraum
gemahnt auch mich:
in heissem Sehnen
sah ich dich schon!

SIEGLINDE
Im Bach erblickt' ich
mein eigen Bild —
und jetzt gewahr ich es wieder:
wie einst dem Teich es enttaucht,
bietest mein Bild mir nun du!

rang in my ear,
when in winter's frosty desert
my eyes first beheld my friend.

SIEGMUND

Oh sweetest enchantment,
woman most blessed!

SIEGLINDE

Oh hold me near you,
and clasp me to you,
to see more clearly
that holy light
that shines from eyes,
from countenance,
and so sweetly steals to my heart.

SIEGMUND
The Spring's fair moon
shines on you here,
crowns with glory
your lovely hair.
Ah, now I know
what captured my heart;
my glances feast in delight.

SIEGLINDE
Your noble brow
is broad and clear;
its delicate veins
with my fingers I trace!
I tremble with the rapture
of my delight!
A marvel stirs in my memory:
although you came but today,
I've seen your face before!

SIEGMUND
I know your dream,
I feel it too:
in ardent yearning
you were my dream!

SIEGLINDE
The stream has shown
my reflected face —
and now I find it before me;
in you I see it again,
just as it shone from the steam!

SIEGMUND
Du bist das Bild,
das ich in mir barg.

SIEGLINDE
(quickly turning her eyes away from him)
O still! Lass mich
der Stimme lauschen:
mich dünkt, ihren Klang
hört' ich als Kind —
Doch nein, ich hörte sie neulich,
(excitedly)
als meiner Stimme Schall
mir widerhallte der Wald.

SIEGMUND
O lieblichste Laute,
denen ich lausche!

SIEGLINDE
(again gazing into his eyes)
Deines Auges Glut
erglänzte mir schon:
So blickte der Greis
grüssend auf mich,
als der Traurigen Trost er gab.
An dem Blick
erkannt' ihn sein Kind —
schon wollt' ich beim Namen ihn nennen!
(She pauses a moment and then continues softly.)
Wehwalt heisst du fürwahr?

SIEGMUND
Nicht heiss ich so,
seit du mich liebst:
nun walt ich der hehrsten Wonnen!

SIEGLINDE
Und Friedmund darfst du
froh dich nicht nennen?

SIEGMUND
Nenne mich du,
wie du liebst, dass ich heisse:
den Namen nehm ich von dir!

SIEGLINDE
Doch nanntest du Wolfe den Vater?

SIEGMUND
Ein Wolf war er feigen Füchsen!
Doch dem so stolz
strahlte das Auge,

SIEGMUND
Yours is the face
that I knew in my heart.

SIEGLINDE
Be still! Again
that voice is sounding,
the voice that I heard
once as a child —
But no! I know when I heard it:
when through the woods I called,
and echo called in reply.

SIEGMUND
Oh loveliest music,
voice that I longed for!

SIEGLINDE
And your gleaming glance,
I've seen it before:
the stranger in grey
gazed on me thus
when he came to console my grief.
By that glance
his child knew him well —
I knew by what name I should call him!
Wehwalt, is that what you're called?

SIEGMUND
No more that name,
now you are mine:
my sorrow has turned to gladness!

SIEGLINDE
And Friedmund was no name
for a sufferer.

SIEGMUND
Name me yourself;
by what name can you love me?
My name, I'll take it from you!

SIEGLINDE
You told me that Wolf was your father.

SIEGMUND
A Wolf when he hunted foxes!
But when his eye
shone on me proudly,

wie, Herrliche, hehr dir es strahlt
der war: Wälse genannt.

SIEGLINDE

(beside herself)

War Wälse dein Vater
und bist du ein Wälsung,
stiess er für dich
sein Schwert in den Stamm —
so lass mich dich heissen,
wie ich dich liebe:
Siegmund —
so nenn ich dich!

SIEGMUND

(leaps up, hurries to the trunk, and grabs the sword hilt.)

Siegmund heiss ich
und Siegmund bin ich!
Bezeug' es dies Schwert,
das zaglos ich halte!
Wälse verhiess mir,
in höchster Not
fand' ich es einst:
ich fass es nun!
Heiligster Minne
höchste Not,
sehnender Liebe
sehrende Not
brennt mir hell in der Brust,
drängt zu Tat und Tod:
Notung! Notung!
So nenn ich dich, Schwert.
Notung! Notung!
Neidlicher Stahl!
Zeig deiner Schärfe
schneidenden Zahn:
heraus aus der Scheide zu mir!

(With a powerful effort, Siegmund draws the sword from the tree, and shows it to the astonished and enraptured Sieglinde.)

Siegmund, den Wälsung,
siehst du, Weib!
Als Brautgabe
bringt er dies Schwert:
so freit er sich
die seligste Frau;
dem Feindeshaus
entführt er dich so.
Fern von hier
folge mir nun,
fort in des Lenzes
lachendes Haus:

as your eyes shine on me now,
why then — Wälse his name.

SIEGLINDE

Was Wälse your father,
and are you a Wälsung?
Then it is yours,
that sword in the tree!
So now let me name you
as I have loved you:
Siegmund —
that is your name!

SIEGMUND

Siegmund call me,
and Siegmund am I!
The proof is the sword,
my hand soon shall hold it!
Promised by Wälse
in hour of need,
now it is found;
I grasp it now!
Holiest love
in highest need,
yearning desire
in longing and need,
burning bright in my breast,
drives to deeds and death.
Notung! Notung!
so name I the sword!
Notung! Notung!
Bright, shining steel.
Show me your sharpness,
glorious blade!
Come forth from the scabbard to me!

Siegmund, the Wälsung,
here you see!
As bride-gift
he brings you this sword;
he claims with it
his loveliest bride;
and from this house
he leads her away.
Far from here,
follow me now,
forth to the laughing
land of bright Spring.

dort schützt dich Notung, das Schwert,
wenn Siegmund dir liebend erlag!

Your guard is Notung, the sword,
should Siegmund die, conquered by love!

(He has embraced her, to draw her away with him.)

SIEGLINDE

(in highest excitement tears herself away, and stands before him.)

Bist du Siegmund,
den ich hier sehe —
Sieglinde bin ich,
die dich ersehnt:
Die eigne Schwester
gewannst du zu eins mit dem Schwert!

SIEGMUND

Braut und Schwester
bist du dem Bruder —
so blühe denn, Wälsungenblut!

SIEGLINDE

Is this Siegmund,
standing before me?
Sieglinde am I;
I longed for you.
Your own dear sister
and bride you have won with the sword!

SIEGMUND

Bride and sister
be to your brother;
the blood of these Wälsungs is blessed!

(He draws her to him with passionate fervor; with a cry, she falls on his breast. The curtain falls quickly.)

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DVOŘÁK Carnival Overture, Opus 92

MOZART Andante in C for flute and orchestra, K. 315 (285e)

MOZART Concerto in G for flute and orchestra, K. 313 (285c)
Allegro maestoso
Adagio ma non troppo
Rondeau: Tempo di minuetto

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INTERMISSION

STRAUSS Also sprach Zarathustra (Thus spoke Zarathustra)
—tone poem for large orchestra, free after Nietzsche, Opus 30

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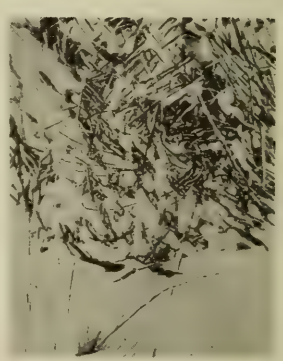


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NOTES

Antonín Dvořák
Carnival Overture, Opus 92

Antonin Dvořák was born at Mühlhausen (Nelahozeves), Bohemia, on 8 September 1841 and died in Prague on 1 May 1904. He wrote the Carnival Overture between 28 July and 12 September 1891 and conducted the first performance on 28 April 1892 in Prague. Dvořák also conducted the first American performance, which took place at Carnegie Hall, New York, on 21 October 1892. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, tambourine, triangle, harp, and strings.

Dvořák's three overtures, Op. 91, 92, 93, were first intended as a cycle to be played together. A pastoral motif recurs in each of them, and they are supposed to traverse the subjects of "Nature, Life, Love." The first overture was called *In der Natur;* the second, *Carnival,* or as it appeared upon the program of the original performance at Prague, *Bohemian Carnival;* and the third *Othello.*

The binding theme, sung by the clarinet over tremolo strings at the opening of the first overture (sometimes called *In Nature's Realm),* recurs in the same orchestration in an andantino section of the *Carnival* Overture. It is again heard in the third overture, *Othello* which depicts the conflict between love and jealousy.

The 1892 Carnegie Hall program described the triple overture as "a musical expression of the emotions awakened in Dr. Dvořák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love." The program described the Overture *Carnival* as follows:

"If the first Overture suggested *Il Penseroso,* the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's *L'Allegro,* with its lines to 'jest and youthful jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into 'the busy hum of men,'

> 'When the merry bells ring round
> And the jocund rebecks sound
> To many a youth and many a maid'

dancing in spirited Slavonic measures. Anon the wild mirth dies away. Violin and flute in a dialogue seem to suggest the conversation of a pair of lovers who have stolen away from the throng. Their voices vanish in the distance. Again the band of merry maskers burst in. The stirring Slavonic theme of the introduction reappears and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant till a revulsion changes the order. The whole ends in the gay major key with which it began."

—John N. Burk

Wolfgang Amadeus Mozart
Andante in C for flute and orchestra, K. 315 (285e)
Concerto in G for flute and orchestra, K. 313 (285c)

Johannes Chrysostomus Wolfgangus Theophilus Mozart was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He wrote both these works in Mannheim early in 1778. The orchestra consists of two flutes (in the slow movement of the concerto only), two oboes, two horns, and strings.

Mozart disliked the flute, though every bad thing he ever said or thought about it is cancelled by the awed, solemn, and serene music he wrote to accompany Tamino and Pamina in their trial by fire and water in *Die Zauberflöte*. But then as now there were a lot of amateur flutists—the flute is the easiest of orchestral instruments, or at least the one on which you can soonest make presentable sounds—and Mozart, needing to pay the rent, found himself from time to time pressed to fill commissions for flute pieces. Johann Baptist Wendling, principal flutist in the famous and brilliant orchestra at Mannheim, arranged for Mozart to receive some financially useful commissions from a Dutch amateur named Willem Britten Dejong, whose name also appears in Mozart's letters as "Monsieur de Jean" or, on days when the German accent was thicker, as "Dechamps." For Dejong, Mozart wrote the present Concerto in G and the Quartet in K for flute with strings, K. 285, and he also adapted the C major Oboe Concerto, K. 314 (285d). Dejong found the Adagio of the G major Concerto too hard—it has a lot of thirty-second-notes—or perhaps just too ornate, and Mozart obliged with the somewhat simpler Andante in C. —M.S.

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Richard Strauss

Also sprach Zarathustra (Thus spoke Zarathustra)—tone poem for large orchestra, free after Nietzsche, Opus 30

Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch on 8 September 1949. He began the score of Also sprach Zarathustra *on 4 February 1896 and completed it on 24 August that year, conducting the first performance in Frankfurt on 27 November. The score calls for piccolo, three flutes (one doubling piccolo), three oboes, English horn, high clarinet in E flat, two clarinets in B flat, bass clarinet, three bassoons, contrabassoon, six horns, four trumpets, three trombones, two bass tubas, organ, timpani, bass drum, cymbals, triangle, glockenspiel, low bell in E, two harps, sixteen first and second violins, twelve violas, twelve cellos, and eight basses. Berj Zamkochian plays the organ at these performances.*

Friedrich Nietzsche conceived the plan for his *Thus spoke Zarathustra: a book for all and none* in August 1881 as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge tower-like crag. He completed the first part in February 1883 at Rapallo, near Genoa: he wrote the second part in Sils Maria, Switzerland, in June and July, the third part in the following winter, and the fourth part, not then intended to be the last, but to serve as an interlude, from November 1884 till February 1885 at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of *Zarathustra* was published in 1892, and a translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896. [The quotations in this note are from the translation by Walter Kaufmann, used here by kind permission of The Viking Press, Inc.]

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera *Guntram* (1894) showed the composer's interest in the book. Before the tone poem was performed, this program was published: "First movement: Sunrise Man feels the power of God. Andante religioso. But man still longs. He plunges into passion and finds no peace. He turns towards silence, and tries in vain to solve life's problems in a fugue. Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto FLorsheim: "I don't intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book *Thus spoke Zarathustra.*"

On the fly-leaf of the score is printed the following excerpt from Nietzsche's book, the first section of Zarathustra's Introductory Speech:

> When Zarathustra was thirty years old he left his home and the lake of his home and went into the mountains. Here he enjoyed his spirit and his solitude,

and for ten years did not tire of it. But at last a change came over his heart, and one morning he rose with the dawn, stepped before the sun, and spoke to it thus:

"You great star, what would your happiness be had you not those for whom you shine?

"For ten years you have climbed to my cave: you would have tired of your light and of the journey and had it not been for me and my eagle and my serpent.

"But we waited for you every morning, took your overflow from you, and blessed you for it.

"Behold, I am weary of my wisdom, like a bee that has gathered too much honey; I need hands outstretched to receive it.

"I would give away and distribute, until the wise among men find joy once again in their folly, and the poor in their riches.

"For that I must descend to the depths, as you do in the evening when you go behind the sea and still bring light to the underworld you overrich star.

"Like you, I must *go under**—go down, as is said by man, to whom I want to descend.

"So bless me then, you quiet eye that can look even upon an all-too-great happiness without envy!

"Bless the cup that wants to overflow, that the water may flow from it golden and carry everywhere the reflection of your delight.

"Behold, this cup wants to become empty again, and Zarathustra wants to become man again."

"Thus Zarathustra began to go under."

This prefatory note in Strauss's tone poem is not a "program" of the composition itself. It is merely an introduction. The subcaptions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra spoke thus to the people.

"*I teach you the overman.*† Man is something that shall be overcome.

"What is the ape to man? A laughingstock or a painful embarrassment. You have made your way from worm to man, and much in you is still worm. Once you were apes, and even now, too, man is more ape than my ape.

"Whoever is the wisest among you is also a mere conflict and cross between plant and ghost.

"The overman is the meaning of the earth. I beseech you, my brothers, *remain faithful to the earth,* and do not believe those who speak to you of otherwordly hopes!

"Once the soul looked contemptuously upon the body, and then this contempt was the highest: she wanted the body meager, ghastly, and starved. Thus she hoped to escape it and the earth. Oh, this soul herself was meager, ghastly, and starved: and cruelty was the lust of this soul? Is not your soul poverty and filth and wretched contentment?

*The German word is *untergehn;* literally to go below. It means both "to perish" and "to set" (as the sun sets). P.H.

†George Bernard Shaw prefers "Superman." Muret and Sanders define the word *Uebermensch:* "Demigod, superhuman being, man without a model and without a shadow, godlike man." P.H.

"Verily, a polluted stream is man. One must be a sea to be able to receive a polluted stream without becoming unclean. Behold I teach you the overman: he is the sea; in him your great contempt can go under.

"Man is a rope, tied between beast and overman—a rope over an abyss. A dangerous across, a dangerous on the way, a dangerous looking back, a dangerous shudding and stopping.

"What is great in man is that he is a bridge and not an end: what can be loved in man is that he is an *overture* and a *going under*.

"The time has come for man to set himself a goal. The time has come for man to plant the seed of his highest hope. His soil is still rich enough. But one day this soil will be poor and tame, and no tall tree will be able to grow from it."

"The scene of *Thus spoke Zarathustra*," says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of his age, and outside of the main condition of all that lives—the struggle for existence.... There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude . . . *Thus spoke Zarathustra* is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years,* without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed or Weltanschauung of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of Life, for to him there is no such thing, but Fullness of Life, in the joy of senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major.† There is this heading, *On the Afterwordly*. These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this after-world. (Horns intone a solemn Gregorian Credo.)

The work of a suffering and tortured god, the world then seemed to me. A dream the world then seemed to me, and the fiction of a god: colored smoke before the eyes of a dissatisfied deity.

Alas, my brothers, this god whom I created was man-made and madness, like all gods! Man he was, and only a poor specimen of man and ego: out of my own ashes and fire this ghost came to me, and, verily, it did not come to me from beyond. What happened, my brothers? I overcame myself, the sufferer; I

*Tille is writing in 1896. M.S.

†Made into a movie star by Stanley Kubrick. M.S.

carried my own ashes to the mountains; I invented a brighter flame for myself. And behold, then this ghost *fled* from me.

The next heading is *On the great longing.* This stands over an ascending passage in B minor in violoncellos and bassons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:

O my soul, I understand the smile of your melancholy: now your own overrichness stretches out longing hands. And verily, O my soul, who could see your smile and not be melted by tears? The angels themselves are melted by tears because of the overgraciousness of your simile. Your graciousness and overgraciousness do not want to lament and weep; and yet, O my soul, your smile longs for tears and your trembling mouth for sobs. You would sooner smile than pour out your suffering. But if you will not weep, not weep out your crimson melancholy, then you will have to *sing.* O my soul. Behold, I myself smile as I say this before you.

O my soul, now I have given you all, and even the last I had, and I have emptied all my hands to you: *that I bade you sing,* behold, that was the last I had.

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the headings is *On enjoying and suffering the passions.*

"Once you suffered passions and called them evil. But now you have only your virtues left: they grew out of your passions. You commended your highest goal to the heart of these passions: then they become your virtues and passions you enjoyed.

My brother, if you are fortunate enough you have only one virtue and no more: then you will pass over the bridge more easily. It is a distinction to have many virtues, but a hard lot; and many have gone into the desert and taken their lives because they had wearied of being the battle and the battlefield of virtues."

Tomb Song: the oboe has a tender cantilena over the Yearning motive in violoncellos and bassons.

"There is the island of tombs, the silent isle; there too are the tombs of my youth. There I wish to carry an evergreen wreath of life." Resolving this in my heart, I crossed the sea.

O you visions and apparitions of my youth! O all you glances of love, you divine moments! How quickly you died. Today I recall you like dead friends. From you, dearest friends among the dead, a sweet scent comes to me, loosening heart and tears. I am still the richest and most enviable—I, the loneliest! For once I possessed you, and you still possess me.

On Science: the fugued passage begins with violoncellos and basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

Thus sang the magician; and all who were gathered there went unwittingly as birds into the next of his cunning and melancholy lust. Only the conscientious in spirit was not caught: quickly he took the harp away from the magician and cried: "Air! Let in good air! Let in Zarathustra! You are making this cave sultry and poisonous, you wicked old magician. You are seducing us, you false and subtle one, to unknown desires and wildernesses. Woe unto all free spirits who do not watch out against such magicians! Then it is over with their freedom: you teach us and lure us back into prisions.

"We must be different. And verily, we talked and thought together enough for me to know that we *are* different. We also seek different things up here, you and I. For I seek more *security*. But you—when I see the eyes you make, it almost seems to me that you are seeking *more insecurity*."

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. *The convalescent:*

Zarathustra jumped up from his resting place like a madman, roared in a terrible voice, and acted as if somebody else were still lying on his resting place who refused to get up. And Zarathustra's voice resounded so that his animals approached in a fright, while out of all the caves and nooks that were near Zarathustra's cave all animals fled.

He fell down as one dead and long remained as one dead. At last, after seven days, Zarathustra raised himself on his resting place, took a rose apple in his hand, smelled it, and found its fragrance lovely. Then his animals thought that the time had come to speak to him.

"Do not speakn on, O convalescent, but go out where the world awaits you like a garden. Go out to the roses and bees and dovecotes. But especially to the songbirds, that you may learn from them how to sing! For singing is for the convalescent; the healthy can speak. And when the healthy man wants song, he wants different songs from the convalescent.

"For behold, Zarathustra, new lyres are needed for your new songs. Sing and overflow. O Zarathustra; cure your soul with new songs that you may bear your great destiny, which has never yet been any man's destiny."

Zarathustra lay still with his eyes closed, like one sleeping, although he was not asleep; for he was conversing with his soul.

The dancing song: The dancing song begins with laughter in the wood-wind.

One evening Zarathustra walked through a forest with his disciples; and as he sought a well, behold, he came upon a green meadow, silently surrounded by trees and shrubs, and upon it girls were dancing with each other. As soon as the girls recognized Zarathustra they ceased dancing. But Zarathustra walked up to them with a friendly gesture and spoke these words:

"Do not cease dancing, you lovely girls! God's advocate am I before the devil: but the devil is the spirit of gravity. How could I, you lightfooted ones, be an enemy of godlike dances? Or of girls' feet with pretty ankles?*

"He who is not afraid of my darkness will also find rose slopes under my cypresses. And he will also find the little god whom girls like best: beside the well he lies, still, with his eyes shut. Verily, in bright daylight he fell asleep, the sluggard! Did he chase after butterflies too much? Do not be angry with me, beautiful dancers, if I chastise the god a little bit. He may cry and weep—but he is laughable even when he weeps. And with tears in his eyes he shall ask you for a dance, and I myself will sing a song for his dance."

The night song:

Night has come; now all fountains speak more loudly. And my soul, too, is a fountain.

Night has come; only now all the songs of lovers awaken. And my soul, too, is the song of a lover.

Something unstilled, unstillable is within me: it wants to be voiced. A craving for love is within me; it speaks the language of love.

*What a pity Thurber never illustrated Nietzsche. M.S.

Night has come.

The sleepwalkers' song (changed by Nietzsche in later editions to *The drunken song*): the song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

Now you yourselves sing me the song whose name is "Once More" and whose meaning is "into all eternity"—sing, you higher men, Zarathustra's round! round!

ONE!
O man, take care!
TWO!
What does the deep midnight declare?
THREE!
"I was asleep—
FOUR!
From a deep dream I woke and swear
FIVE!
The world is deep
SIX!
Deeper than day had been aware
SEVEN!
Deep is its woe;
EIGHT!
Joy—deeper yet than agony:
NINE!
Woe implores: Go!
TEN!
But all joy wants eternity—
ELEVEN!
Wants deep, wants deep eternity."
TWELVE!*

The mystical conclusion has excited much discussion. The ending is in two keys—in B major in the wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

from notes by Philip Hale

Philip Hale was the Boston Symphony's program annotator from 1901 until 1934.

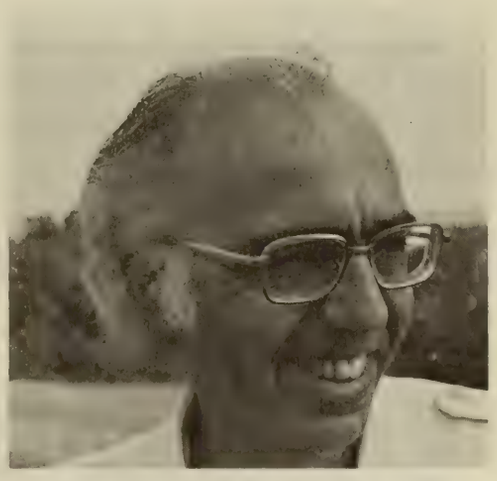
*Mahler sets this poem in his Symphony No. 3, it is part of Lukas Foss's *Time Cycle*, and concludes Delius's *Mass of Life*. M.S.

Gilbert Kalish



Gilbert Kalish, born in 1935, studied piano with Leonard Shure, Isabella Vengerova, and Julius Hereford, and earned an A.B. at Columbia College. He appears regularly with the Boston Symphony Chamber Players with whom he toured in Europe and throughout the United States, and has made solo appearances with the Boston Symphony Orchestra and the Buffalo Philharmonic. Well known for his work in the contemporary field, Mr. Kalish has long been the pianist for the Contemporary Chamber Ensemble and has been soloist in major twentieth century concerti by Berg, Carter, Messiaen and Stravinsky. As a soloist he has performed in the United States, Europe, Australia, and New Zealand. He recently recorded three volumes of Haydn piano sonatas and the *Concord* sonata of Charles Ives for Nonesuch. Mr. Kalish is currently the Artist-in-Residence at the State University of New York at Stony Brook, and Head of Keyboard Activities at the Berkshire Music Center at Tanglewood.

Yehudi Wyner



Composer, conductor, and pianist Yehudi Wyner teaches composition and coaches vocal and chamber music at the Berkshire Music Center. Until this year he taught composition and chamber music at Yale University, where he was chairman of the composition faculty from 1969 to 1973. He performs, tours, and records regularly as a keyboard artist with the Bach Aria Group, and he has been Music Director of the New Haven Opera Theater since 1968. His composition, *Intermedio*, lyric ballet for soprano and strings, was performed last year at Tanglewood's Festival of Contemporary Music, and its recent CRI recording received a Grammy Award nomination. Mr. Wyner conducts his own music in concerts and recordings and performs often with his wife, soprano Susan Davenny Wyner. In the past he has received commissions from the Fromm, Ford, and Koussevitzky foundations, the University of Michigan, Yale University, the National Endowment for the Arts, and this year he received a Guggenheim Fellowship.

Jessye Norman



Born in Augusta, Georgia in 1945, Jessye Norman studied with Carolyn Grant at Howard University, Washington, D.C., with Alice Deschak at Peabody Conservatory in Baltimore, Maryland, and with Pierre Bernac and Elizabeth Mannion at the University of Michigan. In 1968 she won first prize at the Bavarian Radio Corporation International Music Competition in Munich, Germany, and as a result was engaged by various impresarios for appearances throughout Germany, and later throughout Europe. In December of 1969, she made her operatic debut in West Berlin at the Deutsche Oper Berlin, performing in the role of Elisabeth in *Tannhäuser.* In the spring of 1970 Miss Norman made her first appearance in Italy, with Riccardo Muti conducting Handel's Deborah at the Teatro Comunale in Florence.

Miss Norman's debut in April of 1973 at Opera Alla Scala, Milan, was in a performance of *Aida* under the conductorship of Claudio Abbado. In the summer of the same year, she made her American operatic debut at the Hollywood Bowl in a concert performance of *Aida* with James Levine conducting. She then went on to the Tanglewood Festival where she performed an all-Wagner concert with theBoston Symphony Orchestra under Colin Davis, and in September made her debut at the Royal Opera House, Covent Garden.

In January of 1973, Miss Norman was invited to make her New York recital debut in the Great Performers series at Lincoln Center. Since then she has ben featured with every major American and European orchestra. Her numerous festival appearances include the Edinburgh Festival, Vienna



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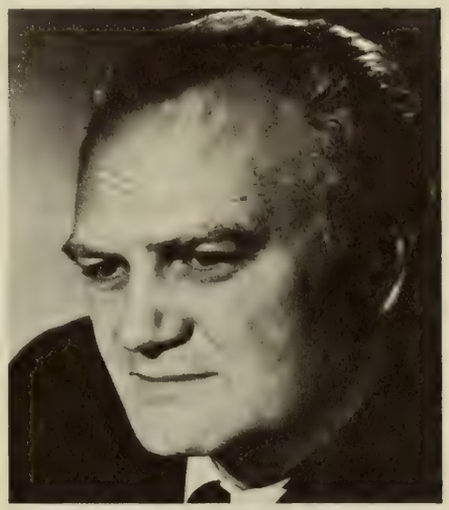
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Festival, Lucern and Helsinki Festivals, Aldeburgh Festival, Israeli Festival, Salzburg Festival, and the Mostly Mozart Festival. Miss Norman's 1977-78 season included extensive international appearances, as well as her debut performance in Yugoslavia. Her most recent Boston Symphony appearance was in *Die Walküre* last April.

Jon Vickers



Tenor Jon Vickers was born in Prince Albert, Saskatchewan, and studied voice with the late Goerge Lambert of Toronto. In 1957 he joined the Royal Opera House, Covent Garden, and later that year he auditioned for Herbert von Karajan. His association with von Karajan first in Vienna and then at the Salzburg Summer and Easter Festivals was one of the most important influences in his operatic career. He later recorded both *Otello* and *Tristan* with von Karajan.

Since his operatic debut, Mr. Vickers has appeared regularly in Vienna, Bayreuth, San Francisco, and at the Metropolitan Opera and La Scala. He has sung the roles of not only Tristan and Otello, but Aeneas in the *Trojans,* Peter Grimes, Siegmund, Parsifal, Florestan, and Don Carlos. Since 1974 he has sung Alvaro, Herod, Laca, Pollione, and Benvenuto Cellini. This past season he added the role of Nero in *L'Incoronazione di Poppaea,* which he sang at the Paris Opera, to his repertoire. During the 1978-79 season he will add *The Bartered Bride* to his repertoire, performing this work with the Metropolitan Opera.

Gwynne Howell



Gwynne Howell was born in the small town of Gorseinon, Wales. He received a Bachelor of Science degree at the University College of Wales, and a post-graduate diploma in city planning at Manchester University. There he also studied voice at the Royal College of Music, and continued his studies after graduating. After embarking upon a career as senior planning assistant for the city of Manchester, he won a BBC Opera Singers Competition and a contract with the Sadler's Wells Opera, and abandoned city planning for the world of opera.

Mr. Howell's professional operatic debut came in 1968, performing the role of Monterone in *Rigoletto* at Sadler's Wells, where he remains on the

roster as a principal basso. He made his debut at Covent Garden during the 1969-70 season, singing in a production of *Salome* under the conductorship of Sir Georg Solti. At Covent Garden Mr. Howell has sung a variety of basso roles, appearing in Royal Opera productions of *Eugen Onegin, Don Giovanni, Aida, Tannhaeuser,* among others. His La Scala, Milan debut came in 1976 in a performance of Benjamin Britten's *Peter Grimes* with the Covent Garden company in the Royal Opera's visit to Milan.

Mr. Howell's American concert debut took place in the spring of 1974 when he sang Jesus in Bach's St. Matthew Passion with the Chicago Symphony under the baton of Sir Georg Solti. Among the important recordings to his credit are Rossini's *William Tell,* Donizetti's *Roberto Devereux,* and Berlioz's *Les Troyens* for EMI. For London Records he recorded Christus in Bach's St.John Passion under the direction of Benjamin Britten. On the Philips label he recorded Mozart's Kyrie in D minor, K. 368a and the Vesperae Solemnes de Confessore, K. 339 with the London Symphony .

Mr. Howell will begin his 1978-79 season with his debut at the San Francisco Opera, in the role of the king in *Lohengrin* and the Commendatore of *Don Giovanni.* He sang the role of Hunding with the Boston Symphony in April.

Kazuyoshi Akiyama



Now Music Director of the Vancouver Symphony, the Tokyo Symphony, and the Osaka Philharmonic, and Principal Conductor of the New Japan Philharmonic, Kazuyoshi Akiyama was born in Tokyo, Japan, in 1941. He began piano study at the age of three and in 1956 entered the Toho School of Music, majoring first in piano and then, under the guidance of Professor Hideo Saito, changing to conducting. He was graduated in 1963 from Toho University as the only conductor graduate since Seiji Ozawa in 1958. He has been a member of the conducting faculty of the Toho University since his graduation, and now heads the department.

Mr. Akiyama made his public debut in 1964 conducting the Tokyo Symphony Orchestra, and that year was appointed its conductor, a post he still holds. In 1965 he made his debut with the Japan Philharmonic Orchestra, and has since then been principal guest conductor of that orchestra. Since 1968 he has been, in association with Takashi Asahina, principal conductor and music director of the Osaka Philharmonic Orchestra.

In addition, Mr. Akiyama has made guest appearances with the Philadelphia Orchestra, the New York Philharmonic, the Cleveland Orchestra, the Cincinnati Symphony, the Toronto Symphony, the Berlin Symphony, and many others leading American and European orchestras.

His four-record CBS-Sony album of the complete orchestral works of Japanese composer Minoru Miki has won first prize in Japan's most prestigious November Arts Festival. Mr. Akiyama also was awarded the prestigious Torii Music Prize of Japan for 1974. He has recorded with the New Japan Philharmonic, the Tokyo Symphony, and the Yomiuri Symphony, and records frequently for CBS Radio and Television with the Vancouver Symphony. This is his third Tanglewood appearance, and he also conducted the Boston Symphony last winter.

Jean-Pierre Rampal



French flutist Jean-Pierre Rampal was born in Marseilles, the son of a flutist who played with the Marseilles opera and symphony and taught at the local conservatory. His father gave Jean-Pierre flute lessons from an early age, but intended that he go on to a medical career. In this third year of medical school, Jean-Pierre was called up for military service under the German occupation; he went AWOL, hiding from the military authorities in Paris, where he attended flute classes at the National Conservatoire, graduating in five months with the first prize in flute.

After the liberation of Paris, Mr. Rampal became first flute with the Paris Opera, gave solo recitals on the radio, and, joining forces with harpsichordist Robert Veyron-Lacroix, toured the musical capitals of Europe. Mr. Rampal has appeared as soloist with orchestras, chamber groups, and with Robert Veyron-Lacroix at the keyboard. Several of his records have been awarded the Grand Prix du Disque. This year Mr. Rampal was also the recipient of the Prix du Président de la République and the Academie Charles Cros award. He was made a Chevalier de la Légion d'Honneur in 1966 and an Officer des Arts et Lettres in 1971. In May of this year he was awarded the coveted Leonie Sonning Prize, previously awarded to such eminent artists as Igor Stravinsky, Benjamin Britten, Olivier Messiaen, Arthur Rubinstein, Andres Segovia, and Dietrich Fischer-Dieskau.

This summer Mr. Rampal will perform in a recital at Dartmouth College's Hopkins Center and again at Wolf Trap Park near the nation's capital. With the Minnesota Orchestra's summer concerts and at the Mostly Mozart Festival (where he made his conducting debut) he will be featured as both flutist and conductor. His performances in the 1978-79 season will include a coast-to-coast North American tour, which will include appearances at Lincoln Center's Avery Fisher Hall, and recitals in Boston, Philadelphia, Chicago, Detroit, San Francisco, Montreal, and Toronto.

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SEIJI OZAWA conducting
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INGVAR WIXELL, baritone
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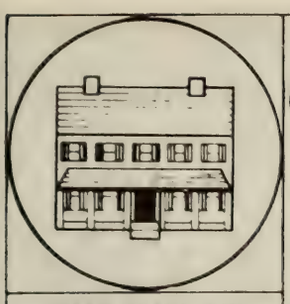
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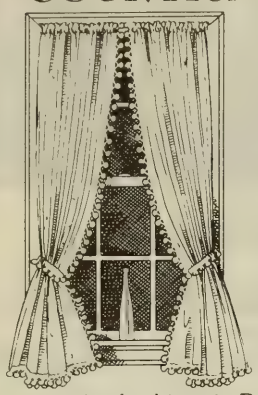
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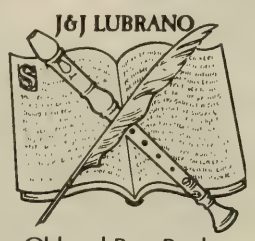
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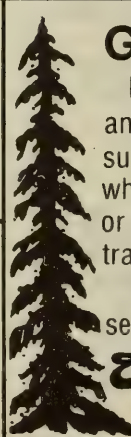
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The Tanglewood Tent, available to contributors of $100 and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

Special parking for Friends:
Two convenient reserved parking areas are available to all donors of $150 or more for all Boston Symphony Orchestra concerts: either the Box Parking Lot (Hawthorne Street entrance) or the Tent Parking Lot (West Street entrance).

For information, contact: Friends of Music at Tanglewood
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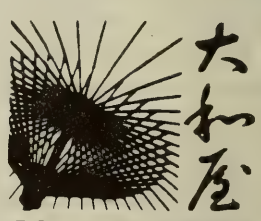


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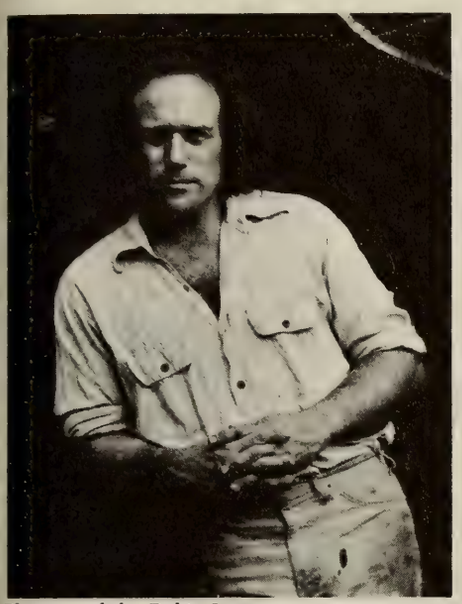
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SCULPTURE AT TANGLEWOOD—1978



Photograph by Robin James

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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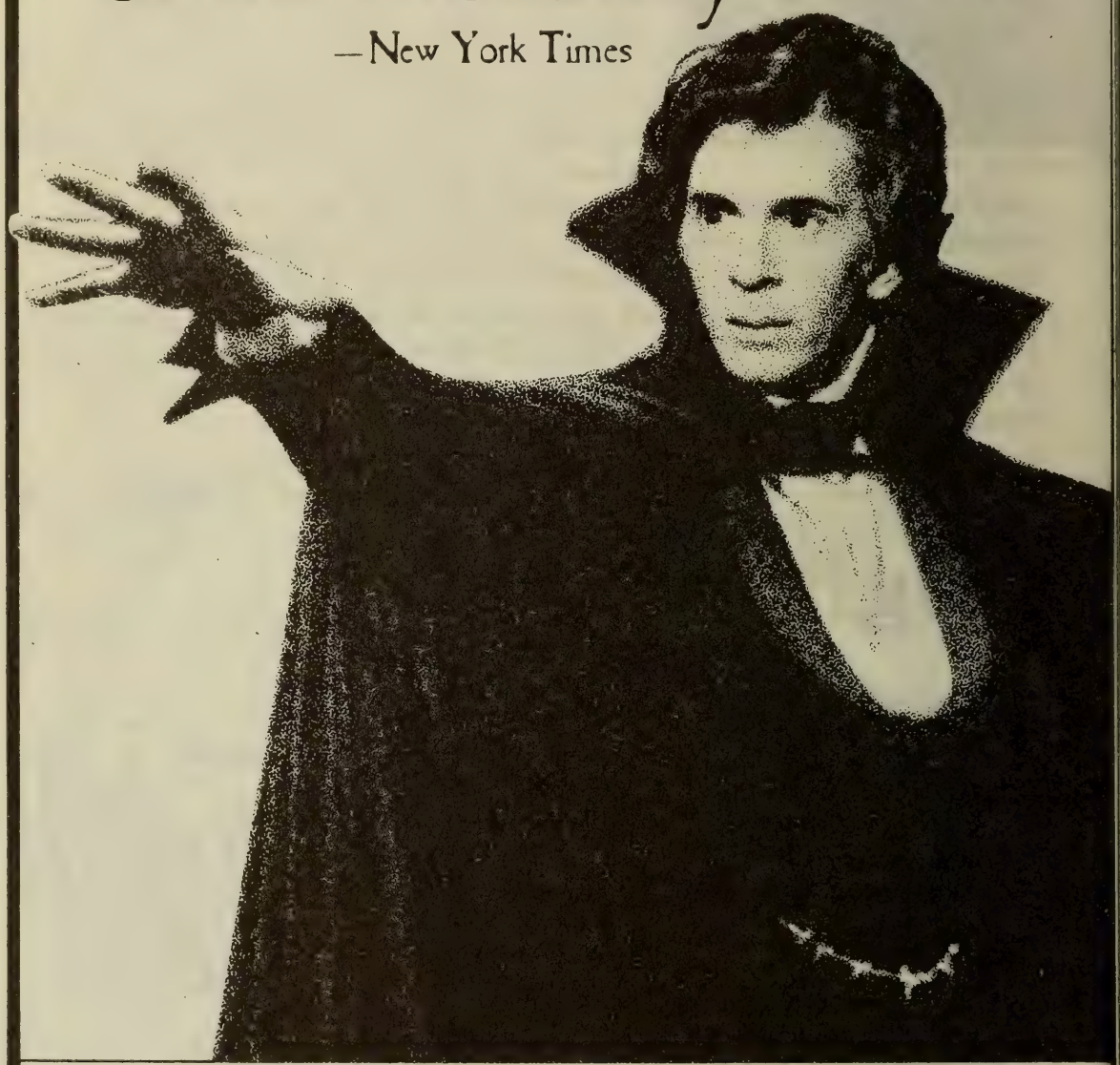
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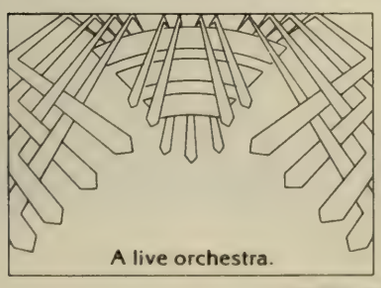
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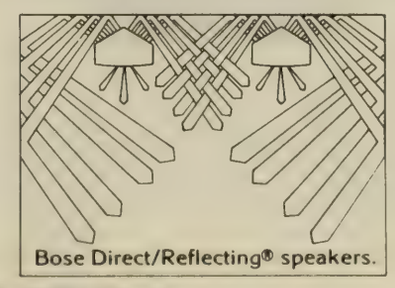


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TANGLEWOOD

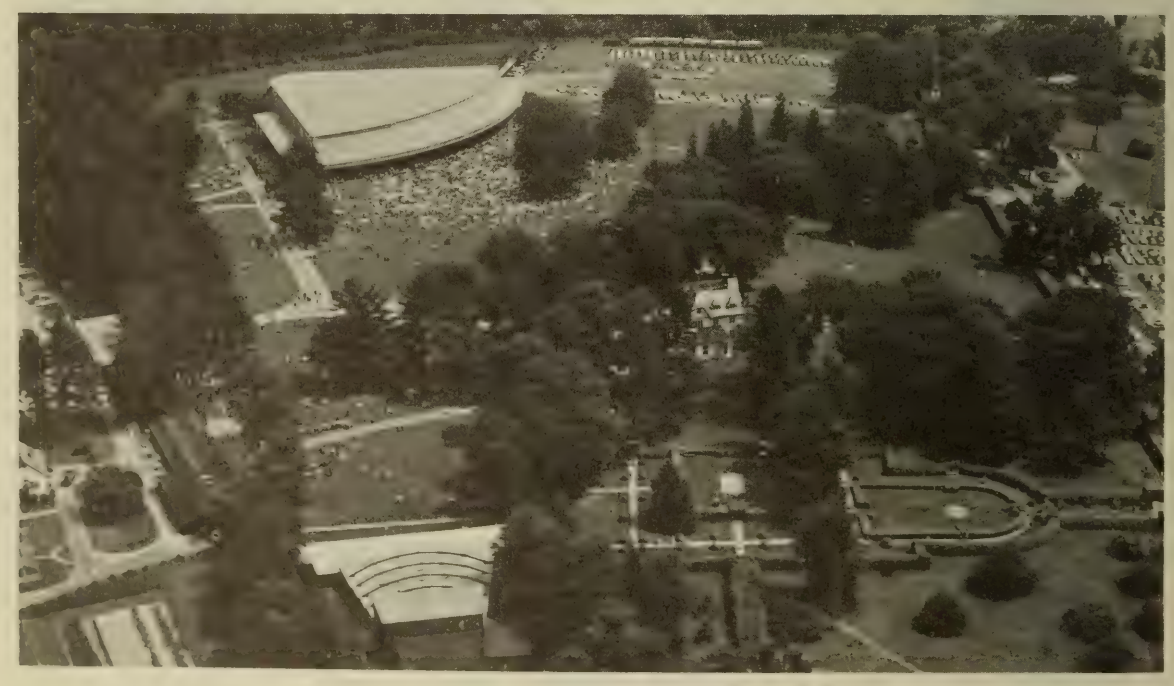
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



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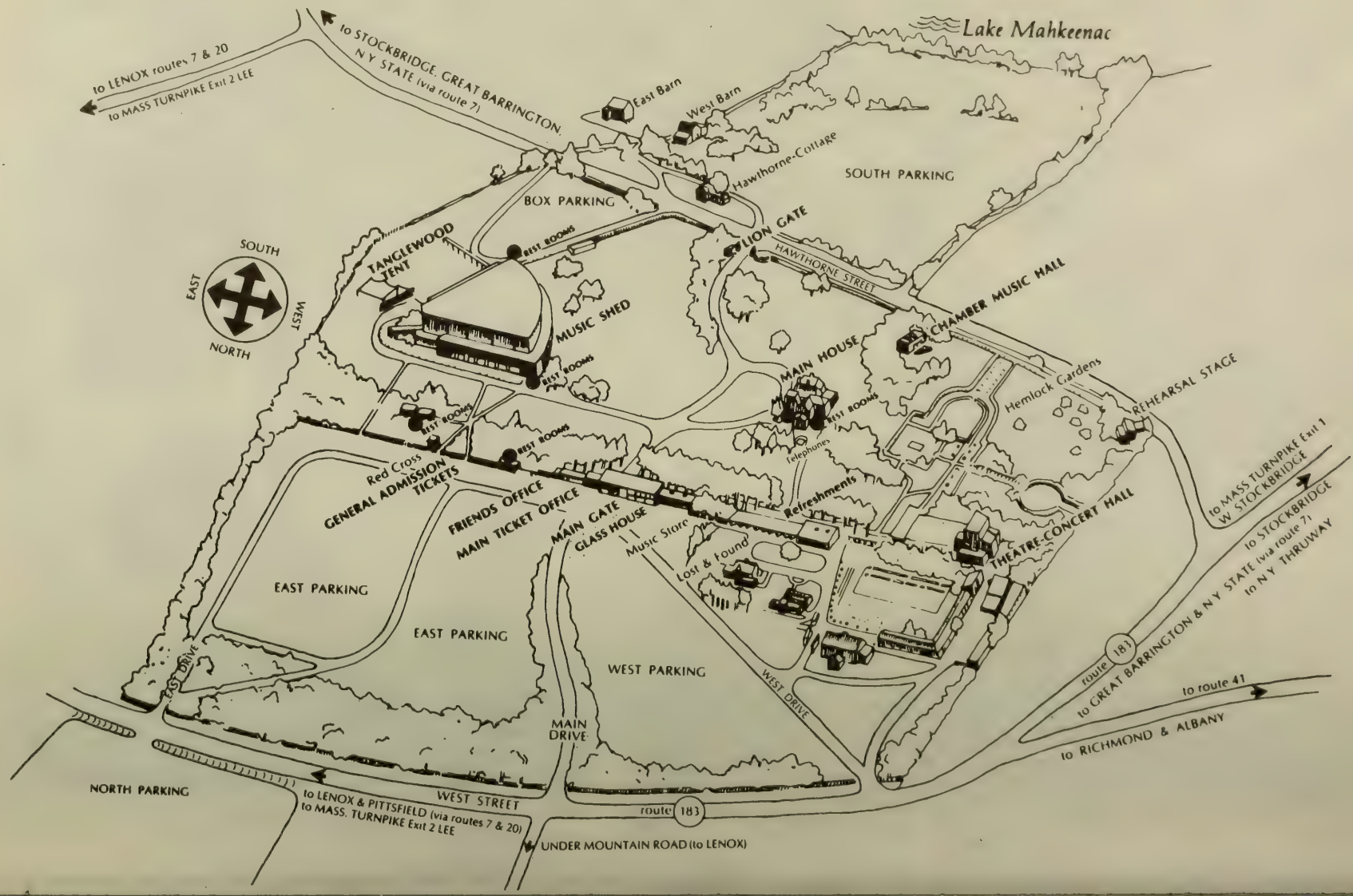


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Map of Tanglewood



FESTIVAL INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $3.50, and the proceeds benefit the Orchestra's pension fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The use of recording equipment at Tanglewood is forbidden at all times.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by Ogden Foods Inc. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, photographs, kites, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 to 6 Monday through Wednesday and from 10 until one hour after the end of the concert Thursday through Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, managed by Van Curler Music Company, Albany, NY, is near the Main Gate and remains open for half an hour after the conclusion of each concert in the Shed.

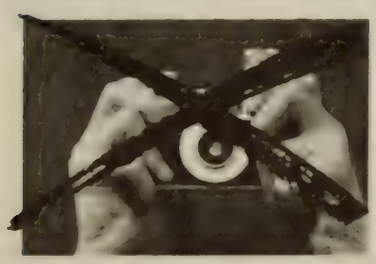
Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

The First Aid station is near the Main Gate.

For rest rooms and pay phones, please see the map on the opposite page.

Physicians expecting calls are asked to leave their names and seat numbers with the Guide at the Main Gate.

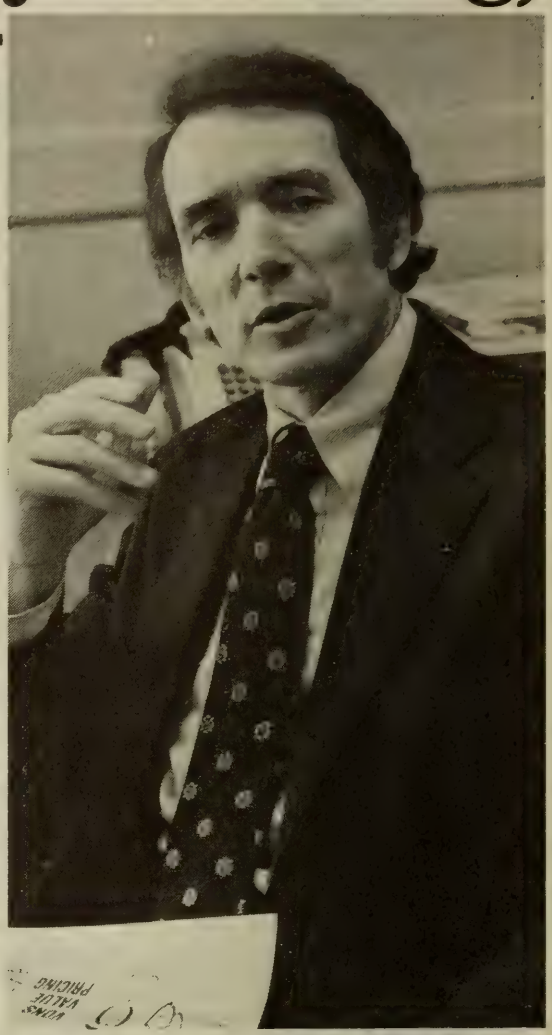
No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.



Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take no pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five season, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa pursues an active international career and is a regular and favorite guest conductor with the Berlin Philharmonic, the Orchestre de Paris, and at the Salzburg Festival each year. He has conducted at Covent Garden, and returns to Japan annually to conduct the New Japan Philharmonic and other orchestras. The newest items on his large and growing discography with the Boston Symphony, are Bartók's *Miraculous Mandarin* Suite, and *Music for Strings, Percussion, and Celeste,* Mahler's Symphony No. 1, and Tchaikovsky's Symphony No. 5 (all on Deutsche Grammophon), and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* (New World Records).



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•Pasquale Cardillo, *clarinet*
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Roderick Ferland, *saxophone*
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•Phillip Kaplan, *flute*
•James Pappoutsakis, *flute*
•Richard Plaster, *bassoon*
•Matthew Ruggiero, *bassoon*
•Felix Viscuglia, *clarinet*
•Sherman Walt, *bassoon*
•Harold Wright, *clarinet*

brass
•Ronald Barron, *trombone*
•Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
•Armando Ghitalla, *trumpet*
Paul Gay, *trombone*

brass (cont.)
•Gordon Hallberg, *trombone/tuba*
•Charles Kavalovski, *French horn*
Charles A. Lewis, Jr., *trumpet*
•David Ohanian, *French horn*
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1977/78

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Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Cecylia Arzewski
* Amnon Levy
* Bo Youp Hwang

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Emanuel Boder

* *Participating in a system of rotated seating within each string section.*

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Charles S. Dana chair
Reuben Green
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

Cellos
Jules Eskin
Phillip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
Will Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock *E flat clarinet*

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
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1978 Tanglewood

Thursday, 17 August at 8:30

JOSEPH SILVERSTEIN, violin

BACH Sonata No. 1 in G minor, BWV 1001
Adagio
Fuga: Allegro
Siciliana
Presto

BACH Partita No. 1 in B minor, BWV 1002
Allemanda and Double
Corrente and Double
Sarabande and Double
Tempo di Borea and Double

INTERMISSION

BACH Sonata No. 3 in C, BWV 1005
Adagio
Fuga
Largo
Allegro assai

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NOTES

Johann Sebastian Bach
Sonata No. 1 in G minor, BWV 1001
Partita No. 1 in B minor, BWV 1002
Sonata No. 3 in C, BWV 1005

The autograph manuscript of Bach's Six Sonatas and Partitas for Solo Violin is dated 1720. That he composed these remarkable works at Cöthen that year is the only information we have concerning their genesis. We can only speculate about the master's intentions. Did he intend them for public performance? Were they written for a specific player? How long had he considered the idea of this number of works for such a specific musical purpose?

We know that during his Weimar period Bach became familiar with the music of the Italian violinists, transcribing several of Vivaldi's concerti for keyboard instruments. He certainly knew the compositions of his great German predecessors Biber, Walther, and Westhoff, and of his contemporary, the Dresden concertmaster Pisendel (who, some historians theorize, was the instigator and recipient of these sonatas and partitas). Bach's penchant for composing musical treatises has provided us with several extraordinary works (or sets of works), and these sonatas and partitas constitute a complete picture of the state of the art of violin playing in all of the major schools at that time. Perhaps Bach was creating a musical treatise on the violin. In any case he made liberal use of this music, transcribing the works in part or complete for keyboard instruments, lute, guitar, and, in the case of the E major Preludio, full orchestra.

The violinistic challenge of these pieces went unanswered some way into the nineteenth century until Mendelssohn brought them to the attention of his illustrious colleagues in Leipzig. Reactions were somewhat surprising. Schumann proceeded to supply them with what he felt to be the missing piano part. Brahms transcribed several movements for piano, perhaps unknowingly echoing the master himself. Hanslick, the famous critic, took Joseph Joachim to task for giving a public performance of the Chaconne, a piece of interest only as a historical monument. Since the mid-twentieth century we find these sonatas and partitas appearing as an almost basic ingredient of recital programs. It is ironic, though, that concert audiences have finally become acquainted with this music in performances on an instrument and bow substantially different in sound and playing qualities from those of 1720. In the past few years we have been provided with information and restored Baroque instruments and bows enabling us to come to a more rational approach to this music in which we can now be more accurate in tempo and articulation, even when using modern equipment.

The First Sonata in G minor starts with a prelude in florid style. It is followed by a fugue in which all the virtuoso devices of the German school, such as multiple stops, and the arpeggiated string crossings of the Italian school are used in a manner that serves only to articulate the structure of the music. There follow a lovely polyphonic Siciliano and a brilliant Presto that uses the Italian style with some clever Bach augmentations. Brahms transcribed this Presto as a piano étude in contrary motion.

The First Partita in B minor consists of four dance movements, each followed by a variant or double with faster figurations. Here Bach seems to favor elements of the French style along with the more conventional Italian and German devices.

The Sonata in C is in the same basic mold as the G minor. Here the prelude is a slow ostinato which Bach later transcribed as a separate Adagio for keyboard in an extraordinary harmonic leap into chromaticism. The fugue is quite extended, including a long inversion which Bach proudly labels *al riverso* in the autograph. The sonata concludes with a lyrical slow movement and a brilliant Italianate finale.

—Joseph Silverstein

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1978 Tanglewood

Weekend Prelude

Friday, 18 August at 7

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER conducting
SUSAN ALMASI MANDEL, piano

SCHUBERT Der 23. Psalm, D. 706

SCHUBERT Ständchen, D. 920
KATHRYN ASMAN, mezzo-soprano

SCHUBERT Gott in der Natur, D. 757

SCHUBERT Nachthelle, D. 892
RODNEY MILLER, tenor

SCHUBERT Mirjam's Siegesgesang, D. 942
LAURA ENGLISH-ROBINSON, soprano

Baldwin piano

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—HAROLD SCHONBERG, The New York Times, April 19, 1978

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1. **OCTOBER 18/19**
 SEIJI OZAWA, conductor
 Maurice André, trumpet
 HUMMEL Trumpet Concerto in E
 ALBINONI Adagio in G for Strings and Organ
 TARTINI Trumpet Concerto in D
 TCHAIKOVSKY Symphony No. 4 in f

2. **DECEMBER 13/14**
 COLIN DAVIS, conductor
 Jessye Norman, soprano
 John Shirley-Quirk, baritone
 MOZART Symphony No. 34 in C, K. 338
 MAHLER Des Knaben Wunderhorn

3. **JANUARY 24/25**
 SEIJI OZAWA, conductor
 Joseph Silverstein, violin
 Pinchas Zukerman, viola
 WEBER 'Ruler of Spirits' Overture
 MOZART Sinfonia Concertante in E flat
 BERLIOZ Harold in Italy

4. **APRIL 4/5**
 SEIJI OZAWA, conductor
 Soprano to be announced;
 Tatiana Troyanos, mezzo-soprano;
 James McCraken, tenor; **Kim Scown**, tenor; **David Arnold**, baritone;
 Werner Klemperer, narrator;
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NOTES

Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux,* songs like *Gretchen am Spinnrade* and *Der Erlkönig,* the *Ave Maria* and *Die Forelle, An die Musik* and the most famous of the Serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking-tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a café-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends,* edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions came about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of understanding and of love, because

in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser: "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to yourself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir—from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year—was not written without sketches and erasures, without intense concentration and Sitzfleisch.

We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one

of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were at once made for a repeat.

The date of that memorable concert was 26 March 1828, the first anniversary of Beethoven's death, and among the pieces performed that evening was the *Ständchen* or Serenade on tonight's program. Like all the works sung tonight save *Nachthelle,* it is associated with Schubert's friend Anna Fröhlich, who taught singing at the "conservatoire" of the Society of Friends of Music and for whose classes Schubert composed several part-songs. Anna was a conductor and also a fine pianist, good enough to accompany *Der Erlkönig.* She was four years older than Schubert and lived until 1880. Her three sisters also enter the Schubert biography: Barbara or "Betti" was a painter and she married (with unhappy results) Ferdinand Bogner, the flutist for whom Schubert wrote the brilliant variations on *Trockne Blumen;* Katharina was the great love in the life of the poet Franz Grillparzer, who wrote the texts of *Ständchen* and of *Mirjam's Siegesgesang;* and Josefine or "Pepi" was a professional singer.

Schubert composed *Der 23. Psalm* in December 1820, the month also of the single C minor allegro for string quartet (or *Quartettsatz*), and it was sung for the first time on 30 August 1821 by four of Anna Fröhlich's pupils, Louise Fabiani, Emerenzia Heinrich, Amalie Tewilis, and Josefine Fleischmann. The reviewer for the Vienna *Allgemeine musikalische Zeitung* praised it for "interesting part-writing," a surprising comment about a composition so unpretentiously homophonic. Two particularly striking elements in the work are its harmonic enterprise and the lovely voicing of the piano accompaniment. This was one of Schubert's most successful pieces, having many performances during his lifetime and being often encored. The translation of the psalm is not the standard one by Martin Luther but another by the eighteenth-century humanist philosopher Moses Mendelssohn, grandfather of Felix.

Ständchen was a birthday present for Louise Gosmar, fiancée of Schubert's friend Leopold Sonnleithner. Schubert wrote it in July 1827, between the two parts of *Winterreise,* and it was first performed on 11 August that year in the garden of the Gosmars' summer residence in Döbling, a house in which Beethoven had lived twelve years before. Louise Gosmar was one of Anna Fröhlich's pupils, and Anna conveyed the commission to Schubert and made arrangements for the performance, which she also conducted. (She also gave the first public performance in Vienna the following January.) Katharina's Grillparzer wrote the poem, and Josefine sang the solo. Anna liked to tell the story of how Schubert took the poem, "went into an alcove by a window, read it through carefully a few times and then said with a smile, 'I've got it already, it's done, and it's going to be quite good.'" It delighted her also secretly to transport her chorus from Vienna to Döbling in three carriages and to have a piano moved into the Gosmars' garden after dark. But the absent-minded Schubert, who forgot to go to the birthday party and who almost forgot the public premiere too, had misunderstood the request and had set the verses for male voices with contralto solo. When Anna pointed out what he had done "he

good-humoredly took the piece away again and brought it back the next day rewritten for women's voices" (Sonnleithner). Tonight it is sung in the original version for tenors and basses. "Really, I had no idea it was so beautiful," said Schubert when he did finally hear it.

Gott in der Natur was written in August 1822, about the time Schubert began work on the Unfinished Symphony. The text is taken from the Odes of Ewald Christian von Kleist. The first public performance was given by twelve of Anna Fröhlich's pupils on 8 March 1827. "The name of Schubert has a fair sound," wrote the critic of the Vienna *Theaterzeitung* after another Fröhlich performance in August, "and his works, wholly enwrapped in the rosy veil of originality and feeling, stand high in public favor. This work can only consolidate it further—this sterling composition has been altogether wrested by Schubert from nature and its inseparable companion, beauty. The delivery was delicate and full of feeling." In 1876 the aged Anna Fröhlich recalled that Schubert had been inspired to compose both *Gott in der Natur* and the setting of Psalm 23 by hearing a reading of Mozart's *Magic Flute* at her house.

Nachthelle, written in September 1826 and performed for the first time the following January, may well be the greatest of Schubert's more than sixty part-songs for male voices. To the four choral voices Schubert adds what his friend Ferdinand Walcher, a baritone, calls "a damnably high tenor." The poet is Johann Gabriel Seidl, numismatist, Imperior Censor, and husband of one of Schubert's nieces. Two of Schubert's most charming songs are Seidl settings, *Der Wanderer an den Mond* (Wanderer Addressing the Moon) and *Die Taubenpost* (Pigeon-post).

With *Mirjam's Siegesgesang* we are back with Grillparzer, here engaged in a paraphrase of *Exodus.* This, and the great fragment of *Lazarus,* are Schubert's only sacred cantatas. According to Sonnleithner, Schubert intended to orchestrate this, something actually carried out after the composer's death by Franz Lachner. Here Schubert pays his respects to Handel, particularly in the aria *Tauchst du auf, Pharao?* The reprise of the opening music takes us to an energetic fugue for the conclusion of this handsomely sonorous work. Schubert wrote *Mirjam's Siegesgesang* in March 1828 at about the same time he worked on the great F minor Fantasy for piano duet and the Rellstab songs in *Schwanengesang.* The first performance took place (with a tenor taking the solo instead of a mezzo-soprano or soprano) on 30 January 1829: the next day would have been the composer's thirty-second birthday. The occasion for the concert was to raise money for a memorial stone to be placed on Schubert's grave, that stone for which Grillparzer wrote the famous inscription: THE ART OF MUSIC HERE ENTOMBED A RICH POSSESSION BUT EVEN FAR FAIRER HOPES.

—Michael Steinberg

Der 23. Psalm

Gott ist mein Hirt,
Mir wird nichts mangeln.
Er lagert mich auf grüne Weiden,
Er leitet mich an stillen Bächen,
Er labt mein schmachtendes Gemüt,
Er führt mich auf gerechtem Steige
Zu seines Namens Ruhm.

Und wall' ich auch im Todesschatten Tale,
So wall' ich ohne Furcht,
Denn du beschützest mich.
Dein Stab und deine Stütze
Sind mir immerdar mein Trost.

Du richtest mir ein Freudenmahl
Im Angesicht der Feinde zu.
Du salbst mein Haupt mit Öle
Und schenkst mir volle Becher ein.

Mir folget Heil und Seligkeit
In diesem Leben nach.
Einst ruh' ich ew'ge Zeit
Dort in des Ew'gen Haus.

The 23rd Psalm

God is my shepherd,
I shall lack nothing.
He makes me to lie in green meadows,
He leads me to tranquil streams.
He laves my longing soul.
He leads me along just paths
To the honor of His name.

And though my pilgrimage lead
Through the valley of death's shadow,
I journey without fear,
For you protect me.
Your staff and your succor are
My comfort always.
You prepare a feast of celebration
For me, in the face of my enemies.
You anoint my head with oil
And fill my chalices to overflowing.

Blessings and mercy shall be
My portion in this life
And I will find rest eternally
In the house of the Everlasting.

transl. Mendelssohn

Ständchen

Zögernd, leise, in des Dunkels nächtger Hülle sind wir hier,
Und den Finger sanft gekrümmt,
leise, leise pochen wir an des Liebchens Kammertür.
Doch nun steigend, schwellend, hebend
mit vereinter Stimme laut, rufen aus wir hochvertraut:
schlaf' du nicht, wenn der Neigung Stimme spricht, schlaf' du nicht!

Sucht' ein Weiser nah' und ferne
Menschen einst mit der Laterne,
Wie viel seltner dann als Gold
Menschen uns geneigt und hold!

Drum wenn Freundschaft, Liebe spricht, schlaf' du nicht,
Wenn Liebe spricht, Freundin, Liebchen, schlaf' du nicht.

Aber was in allen Reichen wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
sollst du nun auch Ruhe haben

Noch ein Grüsschen, noch ein Wort,

es verstummt die frohe Weise, leise, leise,
schleichen wir uns wieder fort.

—Grillparzer

Serenade

Quietly hesitant, we stand here, in the night shadows;
With one finger gently curved,
Softly, softly, we tap on our beloved's chamber door.
Then louder, the sound swelling and soaring,
Our voices united, we call:

"Do not sleep, do not sleep—when the voice of love is speaking, do not sleep!"

"A wise man, bearing a lamp,
Once quested far and wide.
How much rarer than gold
are we who love and care for one another."

"And so when Friendship speaks, or Love, pray do not sleep—
When Love speaks, friend, beloved, do not sleep."

"And yet, what in all the world can equal slumber?
So now instead of words and gifts
You should have rest."

"Just one more brief greeting, one final word."
The happy strains drift into silence, softly, softly,
As we once more steal away.

Gott in der Natur

Gross ist der Herr!
Die Himmel ohne Zahl sind Säle seiner Burg.
sein Wagen Sturm und donnerndes Gewölk
und Blitze sein Gespann.
Gross ist der Herr!

Gross ist der Herr!
Die Morgenröt' ist nur ein Widerschein
von seines Kleides Saum,
und gegen seinen Glanz ist Dämmerung der Sonne flammend Licht.
Er sieht mit gnäd'gem Blick zur Erd' herab

sie grünet, blüht und lacht.
Er schilt, es fähret Feuer vom Felsen auf
und Meer und Himmel bebt.

Lobt den Gewaltigen, den grossen Herrn,
ihr Lichter seiner Burg,
ihr Sonnenheere flammt zu seinem Ruhm
ihr Erden singt sein Lob.

—Kleist

God in Nature

Great is the Lord!
The innumerable heavens are rooms in his fortress.
His chariot is the storm and thunderous clouds
And lightning are his steeds.
Great is the Lord!

Great is the Lord!
The dawn's red glow is a reflection
From his garment's hem,
Matched with his splendor, the sun's flaming light is but as dusk.
When he looks down with gracious countenance
The earth grows verdant, blossoms, laughs.
At his reproof the rocks shoot fire,
The seas and all the heavens shake!

Praise ye the great and mighty Lord
Ye lights of his fortress—
Ye myriad suns flame to his glory,
Ye planets sing his praise!

Nachthelle

Die Nacht ist heiter und ist rein
Im allerhellsten Glanz.
Die Häuser schau'n verwundert drein,
Steh'n übersilbert ganz.
In mir ist's hell so wunderbar,
So voll und übervoll,
Und waltet drinnen frei und klar
Ganz ohne Leid und Groll.
Ich fass' in meinem Herzenshaus
Nicht all das reiche Licht.
Es will hinaus, es muss hinaus,
Die letzte Schranke bricht.

—Seidl

Night Splendor

The night is clear, serene
And utterly resplendent
The houses, silver-grey,
Stand gazing up in wonder.
The glory of the night is now in me,
Abundant, overflowing,
And there holds sway untrammelled,
Devoid of pain and rancour.
My heart cannot contain
This wealth of light.
It craves release, it wills to be set free.
At last my heart yields!

Mirjam's Siegesgesang

Rührt die Cymbel, schlagt die Saiten,
Lasst den Hall es tragen weit,
Gross der Herr zu allen Zeiten,
Heute gross vor aller Zeit.

Aus Egypten vor dem Volke

Wie der Hirt, den Stab zur Huth,
Zogst du her, dein Stab die Wolke,
Und dein Aug' des Feuers Gluth.

Miriam's Song of Triumph

Sound the cymbals, strike the strings,
Let the echoes bear it afar,
The Lord is mighty forever,
He is greater today, than of yore!

Hither out of Egypt Thou dost go before the people
Like a shepherd, armed with his staff,
Thy staff a pillar of cloud
And a column of fire Thine eye!

Zieh' ein Hirt, vor deinem Volke,
Stark dein Arm, und dein Aug'
des Feuers Gluth.

Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.

Scheu des Meeres Ungethüme,
Schau'n durch die krystall'ne Wand,
Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.

Wir vertrauten deiner Stimme,
Traten froh das neue Land

Doch der Horizont erdunkelt,
Ross und Reiter löst sich los,
Hörner lärmen, Eisen funkelt,
Es ist Pharao und sein Tross.

Herr, von der Gefahr umdunkelt,
Hilflos wir,
Dort Mann und Ross.
Und die Feinde mordentglommen
Drängen nach den sichern Pfad.
Jetzt und jetzt, jetzt und jetzt.

Da horch! Welch Säuseln, Wehen,
Murmeln, Dröhnen.
Horch! Sturm!
'Sist der Herr in seinem Grimme,
Einstürzt rings der Wasser Thurm.
Ross und Reiter, Mann und Pferd,
Umsponnen, eingewickelt im Netze
der Gefahr.
Zerbrochen die Speichen ihrer Wagen,
Todt der Lenker, todt das Gespann!

Tauchst du auf, Pharao?
Hinab, hinunter, hinab, hinunter,
Hinunter in den Abgrund,
Schwarz wie deine Brust.

Und das Meer hat nun vollzogen,
Lautlos rollen seine Wogen,
Nimmer gibt es,was es barg,
Eine Wüste, Grab zugleich und Sarg.

Schrecklich hat das Meer vollzogen.
Lautlos rollen seine Wogen,
Nimmer gibt es,was es barg,
Frevlergrab zugleich und Sarg.

—Grillparzer

Shepherd, go before Thy people,
Strong Thine arm, fiery Thine eye!

The sea hears Thy voice,
The waves are rolled backward
And dry land appears.
Fearful of the monstrous waves
We stare through their crystal walls.
But the sea hears Thy voice, and
The waves part, forming dry land
in their midst.
Trusting Thy voice,
We enter the new land with joy!

Then the horizon darkens,
Horses and riders charge!
Horns blare, weapons flash!
It is Pharaoh and his army.

Lord, o'ershadowed by danger,
We stand helpless.
Horse and rider are upon us.
Our enemies loom murderously close,
Forging ahead toward the safe path.
Closer and closer they come, ever closer.

But hark! What rustling, what stirring
In the wind, what rumbling!
Hark! A storm!
'Tis the Lord in his fury.
Inward crash the towering waves.
Horse and rider, man and mount, are
Buffeted, ensnared in danger's web;

The wheels of their chariots are shattered,
The drivers and horses all dead!

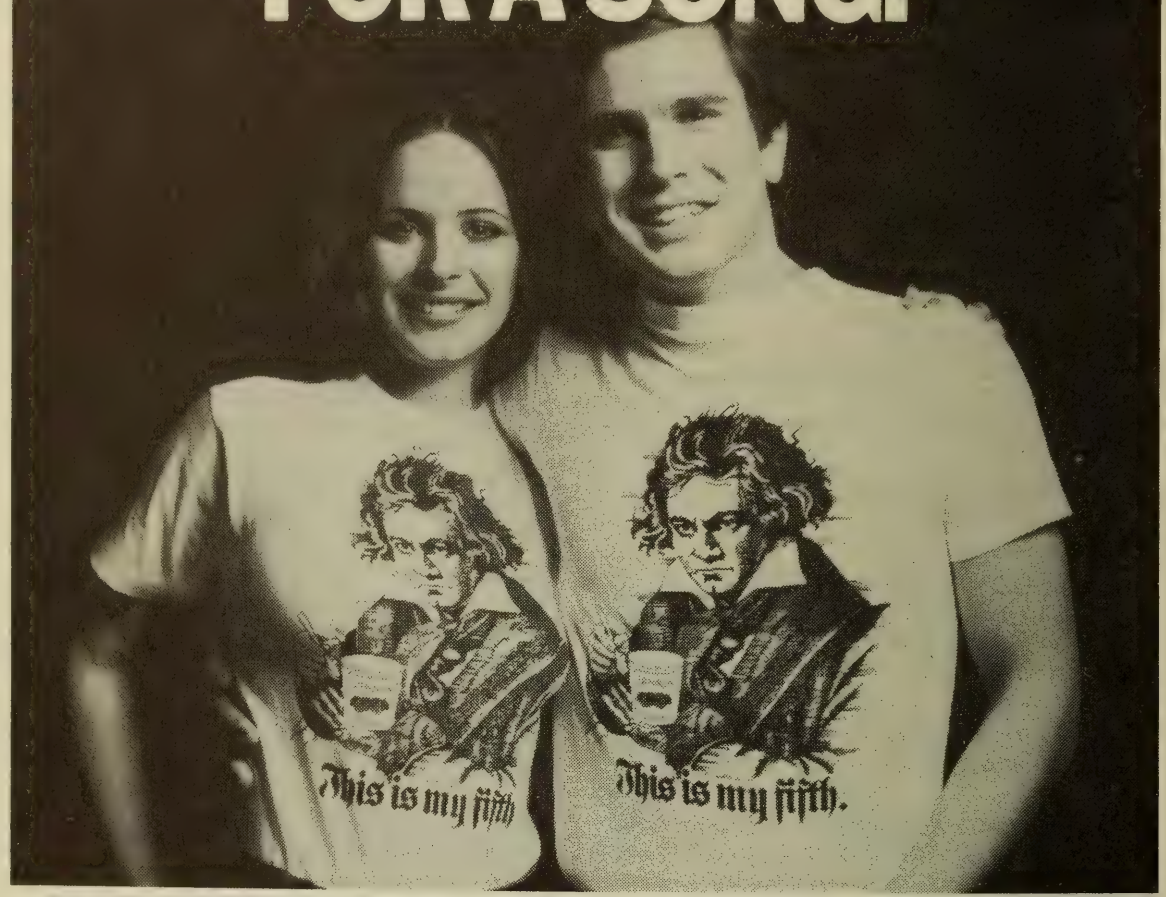
Will you rise to the surface, Pharaoh?
Deeper and deeper you go,
Down into the abyss,
Black as your heart.

The sea closes over completely!
Soundlessly the waves roll by.
Never will it yield its contents—
Chaos, coffin and grave in one!

Horrible, the final closing of the sea.
Soundlessly the waves roll by.
Never will it yield its contents—
An unsanctified grave and coffin in one.

translations by Donna Hewitt

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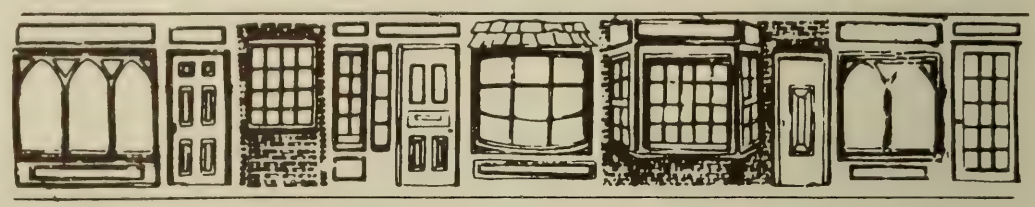
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NOTES

Carl Maria von Weber

Overture, *Der Freischütz*

Concert Piece in F minor for piano with orchestra, J. 282

Carl Maria Friedrich Ernst von Weber was born in Eutin, Oldenburg, on 18 November 1786 and died in London, 5 June 1826. He completed the overture to Der Freischütz, *and with it the score of the opera, on 13 May 1820. Subsequently he made some changes to please Count Carl von Brühl, Intendant of the Berlin Opera, where the work was produced on 18 June 1821 with Weber conducting. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings. The Concert Piece or* Concertstück *was completed on the day of the* Freischutz *premiere, though plans for the work went back to 1815, and Weber played it in Berlin exactly a week later. The orchestra consists of two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, bass trombone, timpani, and strings. The J numbers, more reliable and informative than the opus numbers, refer to the catalogue of Weber's works published in 1870 by Friedrich Wilhelm Jähns.*

How to translate *Freischütz?* The literal "free-shooter" makes no sense, and anyone writing about Weber in English might be forgiven for wishing that the composer had stuck with one of his earlier working titles, *Der Probeschuss (The Trial Shot)* or *Die Jägersbraut (The Hunter's Bride).* A "Freischütz" is a man whose shooting is not subject to the normal laws of ballistics. The fantasy of such an exemption—it is of course always dearly bought—has ghosted for many centuries through those central European lands in which the dense and dark forests nourish the ghostly folklore.

Weber first encountered the story in a collection of stories of the supernatural, the *Gespensterbuch* of Johann August Apel and Friedrich Laun, in 1810. He was twenty-four then, living in Mannheim, and already a much-traveled young man. He was born in the extreme North of Germany, where his father was town musician.* He had studied with Michael Haydn in Salzburg and later in Vienna with the somewhat charlatanesque Abt Vogler of Robert Browning's poem; he had worked in various capacities in Munich, Salzburg, Breslau, Karlsruhe (the poky one in Upper Silesia, not the more famous one in Baden), and Stuttgart, more often than not in stormy weather; though cadaverously thin as well as lame from a malformed hip-joint, he was compellingly attractive to women; and he was beginning to build an enviable reputation as composer, conductor, pianist, and writer about music. (He destroyed a beautiful singing voice in a near-fatal accident in his last days in Breslau when he drank some acid for engraving that he kept in a wine bottle.)

At any rate, the *Freischütz* tale delighted him, and with his friend Alexander von Dusch he immediately set to planning an opera scenario. With one thing or another, the plan was soon derailed and did not come back to life in Weber's mind until he again encountered the *Gespensterbuch* or *Ghost*

*The prefix "von" was one his father simply arrogated unto himself. Carl Maria was, by the way, first cousin to the famous soprano Aloisia Weber, with whom Mozart was in love and whose younger sister Constanze he married.

Book in February 1817, when he had just signed up for life as Music Director of the Dresden Opera. An unfortunately mediocre writer called Friedrich Kind made a libretto for him—it is odd and sad that Weber, with all his theatrical experience and flair, suffered his whole life from bad luck and bad judgment when it came to librettists—and on 17 April 1818 he began the score. *Der Freischütz* is one of the great monuments of German Romanticism, but the Berlin premiere, attended by such notable persons as E.T.A. Hoffmann, Heinrich Heine, and the twelve-year old Felix Mendelssohn, was very much a political event, conceived as a test of strength between Weber and the incumbent Music Director, Gasparo Spontini, and thus between German and foreign hegemony. (The "War of Liberation" against Napoleon was a matter of recent and urgent memory to the Germans, and Spontini was tainted by his association with the French dictator.) The Overture was encored that night and the performance as whole was a success, though it was only during the run of repetitions that it became clear how much the tide of popular feeling ran with Weber and *Der Freischütz*, a work that has never lost its hold on the affection of the German public.

In this version of the legend, Max, a young hunter, is in love with Agathe, whose hand can, however, be his only if he wins a sharpshooting contest: to that end he makes a bargain with the devil. Weber pointed out that two elements dominate the opera, "hunting life and the rule of demonic powers." The former, he explained, he characterized by the sound of French horns; for the latter he chose "dark, gloomy colors—the lowest register of the violins, violas, and basses, particularly the lowest register of the clarinet ... then the mournful sound of the bassoon, the lowest notes of the horns, the hollow roll of drums or single hollow strokes on them." The Overture's slow introduction is so powerfully evocative that one is always surprised to remember that none of it forms part of the opera itself. The allegro, however, anticipates melodies and sounds heard after the curtain goes up—dark music that is associated with Max, and a brighter sort that is Agathe's.

On the exciting day of the *Freischütz* premiere, Weber spent the afternoon resting, but in the morning he had scored the last measures of his *Concertstück* for piano and orchestra. In 1810 he had written a Concerto in C major (played here by Malcolm Frager on 23 July), followed two years later by another work in E flat. In March 1815, he wrote to the critic Johann Friedrich Rochlitz, a supporter of his since childhood, that he was planning a Concerto in F minor, adding that "since concertos in minor without definite, evocative ideas seldom make an effect with the public, a kind of story has insinuated itself in the strangest manner, a story according to which the movements are ordered and from which they take their character. This is in fact so detailed and at the same time so dramatic that I see I shall have to provide the following headings; Allegro—separation; Adagio—lament; Finale—most extreme pain, consolation, reunion, jubilation." He went on to say that as one who hated pictorial music he was most suspicious of this singularly insistent idea and that furthermore he feared being counted among the musical charlatans. He did not publish the program in the score; nevertheless, Weber's pupil Sir Julius Benedict tells us of Weber's playing the piece for him with a running

account of a lady in a tower waiting for the return of her knight from the Holy Land.

The story does not illuminate the *Concertstück*, neither does it get in the way. We shall, in any event, take pleasure in Weber's fresh approach to forming a concerto, in his uncanny and so individual a sense for orchestral sound (Debussy said of Weber that he "scrutinizes the soul of each instrument and exposes it with a gentle hand"), and not least in the way a superb pianist negotiates this monument to the composer's own coruscating virtuosity.

—Michael Steinberg

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Richard Strauss

Burlesque in D minor for piano and orchestra

Suite from *Der Rosenkavalier*

Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He wrote the Burlesque in 1885 and conducted the first performance at Eisenach on 21 June 1890. The piano soloist was Eugen d'Albert, to whom the score is dedicated. The score calls for solo piano, two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani (whose role is quasi-soloistic), and strings. Der Rosenkavalier, *a "comedy for music" on a libretto by Hugo von Hofmannsthal, was planned and begun in 1909 and completed on 26 September 1910. The premiere, under the direction of Ernst von Schuch, took place at the Dresden Court Opera on 26 January 1911. The score of the present suite, which bears the copyright date of 1945 but which was first played by the New York Philharmonic-Symphony under Artur Rodzinski on 5 October 1944, credits no arranger. The orchestra consists of three flutes (one doubling piccolo), three oboes (one doubling English horn), high clarinet in E flat, tow clarinets and bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, triangle tambourine, snare drum, ratchet, cymbal, bass drum, celesta, two harps, and strings.*

"Dear Papa,

"So—I arrived here in good shape on Monday afternoon and find the town small, to be sure, but pretty. The environs are delightful. Yesterday morning I called on Herr von Bülow, who was very gracious and already returned my visit today. The first concert is on the 11th: all Beethoven . . . The second, at which I begin with the Mozart concerto, then conduct my symphony, then a Beethoven symphony, is scheduled for the 18th. On the 15th—imagine my pleasure—Brahms is coming to rehearse his Fourth Symphony for the first time. Tomorrow at 9 the first rehearsal starts. This morning I went to see the Duke, who was very gracious . . ."

That is the 21-year old Richard Strauss reporting on 30 September 1885 to his father, Franz Strauss, solo hornist at the Munich Court Opera and professor at the Academy of Music in that city. The small but pretty town where the young Strauss had just arrived and where so much activity awaited him was Meiningen, capital of the tiny principality of Saxe-Meiningen, about 100 miles east-northeast of Frankfurt, and now just over the border into the German Democratic Republic. Little though it was, the population then being about 10,000, Meiningen was a lively center for theater and music, and the orchestra, conducted since 1880 by the brilliant Hans von Bülow, was one of Europe's most renowned ensembles.

Von Bülow had known the senior Strauss well from the days when he had conducted the first performances of *Tristan* and *Meistersinger*, and the two men, alike in their penchant for being quarrelsome as well as in their sovereign artistry, were veterans of many a nasty exchange. He took an interest in Richard, conducting the Wind Serenade by the seventeen-year old composer, then encouraging him to write a second such work and giving him the opportunity to conduct it when the Meiningen Orchestra came to Munich on tour. Early in 1885, he began to make inquiries about Richard as a possible assistant, and during the summer a contract was

signed effective 1 October. For his first concert, von Bülow assigned Strauss a double role as conductor of his own Symphony and as piano soloist in Mozart's C minor Concerto. Strauss's apprenticeship took an unexpected course when von Bülow departed for St. Petersburg in December, leaving him in sole charge for four months, at the end of which period he accepted an appointment as third conductor in Munich, where his sixty-three-year old father still played incomparably all those Wagner solos he so passionately detested.

His duties in Meiningen left Strauss little time for composition; yet he sought to honor his mentor with the offering of a scherzo for piano and orchestra. But von Bülow indignantly rejected the work as unpianistic and certainly impossible for a pianist with as small a hand as his (Strauss says that von Bülow could barely reach an octave), and he let the composer know that he had no intention of knocking himself out practising such stuff. Strauss tried it himself. He was a good pianist but not *that* good, and his attempt to conduct and play at the same time led to discouraging results. "Sheer nonsense," he said and put the score away. Eugen d'Albert found out about its existence. Just one month older than Strauss and already a famous virtuoso, he was well disposed toward new music and literature—Strauss, Grieg, Humperdinck, Reger, Pfitzner, von Reznicek, Gerhart Hauptmann, and Hermann Hesse were among his friends—and he persuaded Strauss to have another go at his scherzo. Strauss did so, undertook a few revisions, gave it the name of *Burlesque*, and the two young men, each just turned 26, introduced it at Eisenach with consideralbe éclat. Moreover, when d'Albert took the *Burlesque* to Berlin seven months later, the man on the podium was Hans von Bülow. Strauss, however, continued to harbor reservations and refused publication for another four years. For what it's worth, Strauss chose the *Burlesque* as one of the works—*Don Juan* and the *Symphonia domestica* were the others—for the last full concert he ever conducted: that was with the Philharmonia in London in September 1947, and the soloist was Alfred Blumen.

The first idea that came to Strauss was the one we in fact first hear, the four bars for four kettledrums unaccompanied. He was pleased with that and wrote it out in full in a letter to his father. There is no denying that the shadow of Brahms falls across this work, but in the shapes of themes, almost all of them related to the witty drum exordium and its continuation in woodwinds and strings, and particularly in the sound of the orchestra, we can taste a piquant something that is already very much Strauss's own. The sonata-form working out of these ideas is perhaps excessively conscientious, but we meet here plenty of invention and humor, and the coda has great charm.

By 1909, Strauss was, with Puccini, the most famous and the richest composer alive. He had written a string of orchestral works—*Aus Italien, Macbeth, Don Juan, Ein Heldenleben, Tod und Verklärung, Till Eulenspiegel, Also sprach Zarathustra, Don Quixote*, and the *Symphonia Domestica*—many of which at once became indispensable repertory items; he had emerged as an important song composer; and latterly, with *Salome* in 1905 and *Elektra* at the beginning of 1909, he had made his mark in the opera world, and in a big way. As far back as 1903, he had seen Max Reinhardt's Berlin production of a new adaptation of Sophocles' *Electra* by the then twenty-nine-year old

Viennese poet Hugo von Hofmannsthal. It interested him as possible operatic material, but not until 1906 did he ask von Hofmannsthal for permission to set the play. It was the prelude to an extraordinary working friendship that lasted through a further half dozen major projects until the poet's death in 1929 and that properly began with their collaboration on *Der Rosenkavalier*. Drawing on a vast range of sources, von Hofmannsthal provided a libretto of which Strauss said that it practically set itself to music. The action takes place in eighteenth-century Vienna. In brief: the young wife of Field Marshal von Werdenberg has taken as lover the seventeen-year old Count Octavian Rofrano. She receives a call from an impoverished and chawbacon country cousin, Baron Ochs auf Lerchenau, who has come for advice. He has arranged to become engaged to Sophie von Faninal, daughter of newly rich and newly ennobled army contractor who is as keen to benefit from Ochs's title as Ochs is to get hold of some of the Faninal money. Custom—and this is entirely an invention of von Hofmannsthal's—demands that the formal proposal be preceded by the presentation to the prospective bride of a silver rose: can the Marshal's lady suggest a young man of suitable bearing and background to take on the role of the rose-bearing knight, the "Rosenkavalier?" The Marschallin, as she is always referred to, suggests Octavian. Octavian and Sophie fall in love at sight; by means of a series of degrading tricks the projected Ochs-Faninal alliance is undermined; and the Marschallin and Ochs renounce Octavian and Sophie respectively, the former with sentimental dignity, the latter in an atmosphere of rowdy farce.

The *Rosenkavalier* Suite consists of the following passages from the opera: the Prelude, which depicts with drastic explicitness the bedtime fun of the Marschallin and Octavian; the scene of Octavian's presentation of the silver rose to the blushing sixteen-year old Sophie and the subsequent conversation of the two; music associated with Ochs, specifically the waltz in which he states that no night with him can ever be too long; the trio—three simultaneous sololoquies actually—of the Marschallin, Octavian, and Sophie, just after Octavian, not without a somewhat angry nudge from the Marschallin, has found the courage to cross the stage from his old love to his new; the final duet of Octavian and Sophie; and another of Ochs's waltzes, an exuberant one to which he sings that he can't help it, he just has the good luck of all the Lerchenaus (this is the one item in the Suite that departs from the sequence of events in the opera, the arranger obviously wanting a bang-up finale).

The publisher's catalogue, incidentally, abounds in arrangements of music from *Der Rosenkavalier* for, among other things, piano and piano duet, unaccompanied violin or flute or cello (all available in simplified versions), mandolin or two mandolins or two mandolins with piano, band arrangements for each branch of service (all had distinctive combinations in the bands of the old German and Austrian armies), Schrammel quartet (the combination of two violins with guitar and accordion one hears in Viennese wine gardens), zither, and Hitler Youth Orchestra. The 1945 orchestral suite, though some may object to a certain lack of sensibility with which the juxtapositions have been managed, is not the worst of these.

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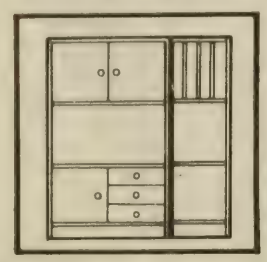
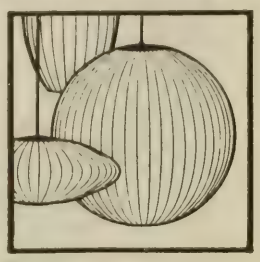
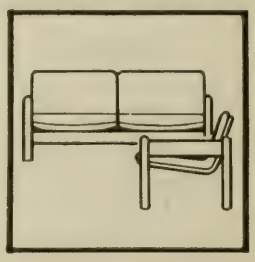
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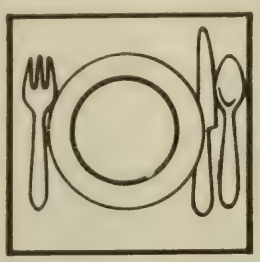
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SEIJI OZAWA conducting

HAYDN Symphony No. 102 in B flat
Largo — Vivace
Adagio
Menuet: Allegro
Finale: Presto

INTERMISSION

FAURÉ Requiem, Opus 48
Introit — Kyrie eleison
Offertory
Sanctus
Pie Jesu
Agnus Dei
Libera me
In Paradisum

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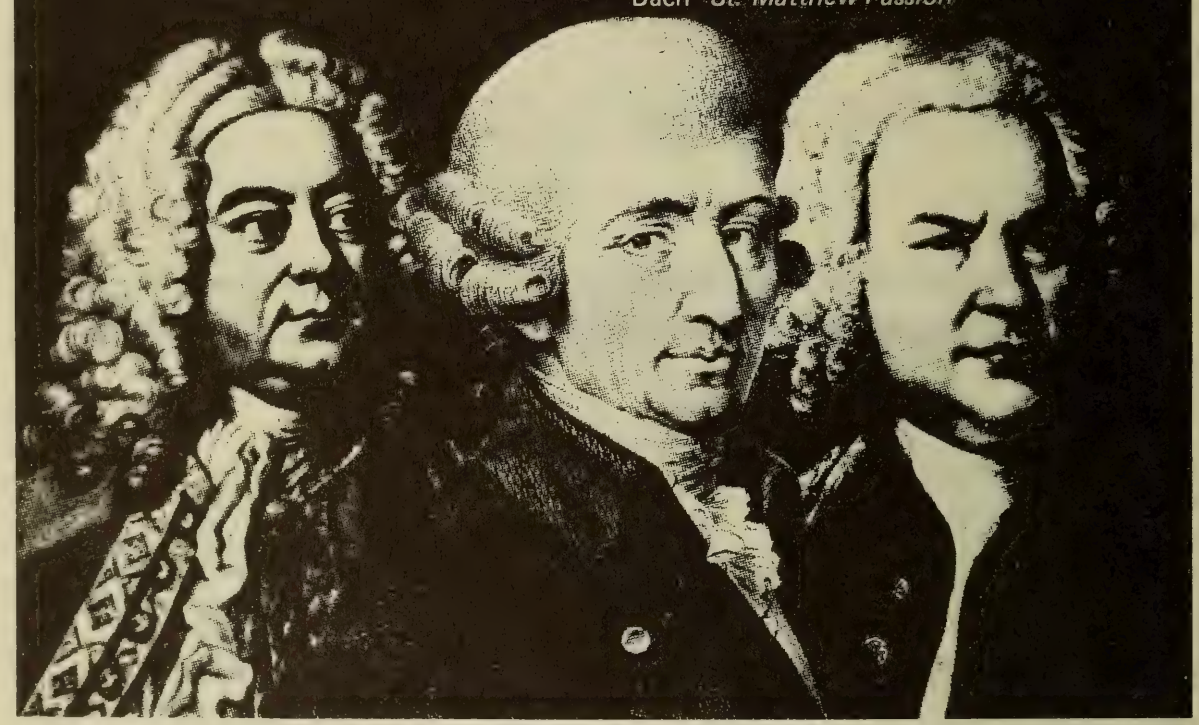
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NOTES

Franz Joseph Haydn
Symphony No. 102 in B flat

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna on 31 May 1809. He composed this symphony in 1794 in London and conducted the first performance at the King's Theatre on 2 February 1795. The second movement (in F) is a transcription of the Adagio (in F sharp) of a slightly earlier Trio in F sharp minor for piano, violin, and cello, also written in London. The symphony is scored for two each of flutes, oboes, bassoons, horns, and trumpets, with timpani and strings.

The story is familiar—the death of the seventy-six-year old Prince Nicholas Esterházy in September 1790, the disbanding of most of the musical household by his son, the pension granted to Haydn and the continuance of the Capellmeister title as a sinecure, the composer's delight in his new-found liberty, his removal to Vienna, the appearance one December morning of a stranger who announced, "I am Salomon from London and I have come to fetch you."

Johann Peter Salomon, born 1745 in Bonn, an admirer of Haydn since the 1770s, had settled in London in 1781 and was active and successful there as violinist and impresario. He happened to be on the continent when he heard of Esterházy's death and he lost no time in setting out for Vienna, where he made Haydn a splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert. That story, too, is a familiar one—the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of the London concerts and the symphonies 93-98, the honorary degree from Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the news of Mozart's death, the return to Vienna in July 1792. There, an ungifted, unrigorous teacher, he briefly gave lessons to the twenty-one-year old Beethoven, an unhappy encounter. Mozart was gone and so was Frau von Genzinger, almost as young. Haydn's marriage and his now fourteen-year old affair with the singer Luigia Polzelli were as wretched and draining as ever. He was happy to accept Salomon's invitation to return to London, and on 19 January 1794 he set out once more for a stay of a year and a half. For Salomon he produced three more symphonies, nos. 99-101, and another three, nos. 102-104, for a series of concerts organized by the violinist and composer Giovanni Battista Viotti. For other occasions he wrote piano sonatas, trios, and songs to English texts. The three symphonies for Viotti were presented—each with immediate and immense success, sometimes with two movements being encored—at concerts in February, March, and April 1795, and it is interesting to note that the orchestra consisted of more than sixty players.

The first sound of the Symphony No. 102 is a B flat in five octaves, unmeasured but long, and presumably to be followed by a little breath. Violins and violas continue with a slow phrase of a certain elegiac cast. That phrase, speeded up and with all traces of pathos removed, propels the

Vivace into being, while unisons, always isolated by silence on either side, will constantly disrupt the flow of the movement. Not only is the ornate melody of the Adagio of exceptional eloquence and beauty, the orchestral sound of this movement is the most remarkable Haydn ever conceived. Trumpets and drums are muted, a solo cello injects its gently penetrating timbre into the middle of the texture, and, just before the end, the two trumpets contribute a sound so extraordinary that it still tends to frighten conductors, many of whom remove it. A forceful minuet is spelled by a gentler trio. The finale is one of Haydn's quickest and funniest, the double upbeat to the theme being designed for wonderful "so when is it going to come back?" games. But the drama and the harmonic surprises of the first two movements insist on not being forgotten. If Beethoven didn't get much out of his lessons with Haydn, he learned plenty from his scores.

—Michael Steinberg

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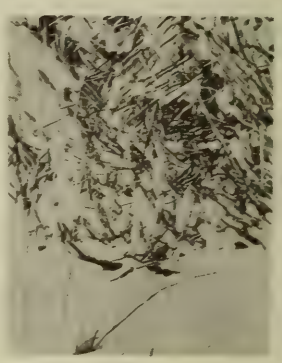
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Gabriel Fauré
Requiem, Opus 48

Gabriel-Urbain Fauré was born at Pamiers, Ariège, France, on 12 May 1865 and died at Passy, a suburb of Paris, on 4 November 1924. He composed his Requiem in 1886-87 after the death of his father, and led the first performance in 1888 at the Church of the Madeleine, Paris, where he was organist. Preceded by an improvisation on the organ of his Élegie *for cello, the Nocturne from* Shylock, *and Mélisande's death music from Fauré's incidental music to Maeterlinck's play, the Requiem was sung at the Madeleine on the occasion of the composer's own funeral service. It is scored for soprano and baritone solos, four-part mixed chorus, and an orchestra of two flutes, two clarinets, two bassoons, four horns, two trumpets, three trombones, two harps, timpani, organ, and strings. There is but one section of violins; on the other hand, violas and cellos are often divided in two. The flutes and clarinets are introduced only in the* Pie Jesu, *trumpets only in the* Kyrie *and* Sactus, *trombones and timpani only in the* Libera me.

Inner gifts, exceptional ones, determined the career of Gabriel Fauré—the balance between sensibility and reason has made its beauty. Marvelously simple, quite without concession, untroubled, it has unfolded in well-ordered fashion, affording to those who were willing to see and understand, the purest example of a fine, fecund, and serene life in art. He made no explicit avowal of a weight of grief, nor even hinted it, and this reticence is the more cherishable in an age which is too eager to spread its troubles before the world and divulge its states of soul. But it is impossible to doubt for an instant that the musician who wrote the *Élegie,* the andante of the First Quartet, *Prison,* and so many other moving pages, has not known suffering. Whether life taught it to him or his genius divined it, we need never know, but one conclusion is inescapable: all was tempered in his work by the incomparable sense of order which constitutes its greatness and its lasting quality. His power, free of affection or roughness, charms, dominates, takes possession—his originality, without resort to strategy, revolution, or noise, innovates, renews, builds. His music is inwardly moving; without pose, vain exclamations or outcry, it ponders, loves, and suffers.

In addition to absolving and sustaining us, the Church can judge and condemn. That side of it the master has never expressed, beyond bare textual obligations. He seems to have conceived religion rather in the manner of St. John or St. Francis of Assisi than St. Bernard, or Bossuet. He looks for and finds in it a source of love and not of fear. This must be accepted if he is to be understood. The religious voice of the musician seems to interpose between Heaven and mankind: generally peaceful, quiet, and fervent, it is grave at times, and sorrowful. Menacing or dramatic—never. Liberated from an excess which would be inappropriate and undesired, it moves with devotion and tenderness in a demure quiet, as if incense-laden. Almost impersonal, it reaches the point of being no more than a living part of the Church. Yet it is neither weak, nor less representative of its creator than its lay sisters which it strangely resembles. When his voices are combined, they vivify the great vaults of our Gothic cathedrals; when they sing separately, one is moved to think of the elect of Bourges, of the little saints long and slim one sees at Chartres,

the gentle and smiling angels of Rheims, certain buildings of our old French school, frescoes of Fra Angelico. Yet it is true that at the moment itself, one can be conscious of nothing but their pure musical beauty. . . .

The Requiem is not only one of the greatest works of Gabriel Fauré, but also one of those which do most honor to music and thought. Nothing has been written which is purer, clearer in definition. I shall be forgiven for refraining from an analysis which must pause before every measure if an attempt were made to capture all its points; moreover, this Mass for the dead, so especially conceived, carries with it a feeling of its own which renders technical terms futile. Certainly his musical web, his architecture, his reason and order, are the essential causes of his sovereign beauty, as one could demonstrate with a joy, a pride, and a respect for all the minutiæ of his workmanship. But it is where these attributes end, admirable as they are, that the real Requiem begins. No exterior effect alters its sober and rather severe expression of grief, no restlessness troubles its deep meditation, no doubt stains its spotless faith, its gentle confidence, its tender and tranquil expectancy.

All is truly captivating, and marked with the hand of a master. Everything is usual; but with an alteration, a passing note, some special inflection of which he has the secret, Gabriel Fauré gives a new and inimitable character to all that he touches. The end with its linked chords, descending in double measures, strangely recalls a treasurable *Agnus Dei* in G major, by Claudio Monteverdi.

The artist must love life, and show us that it is beautiful. Without him, we would doubt. All that Gabriel Fauré has touched he has sensitized and made cherishable. If anything could truly mitigate for us the thought of death, it would be the image of hope, of serenity which he has made for us.

—Nadia Boulanger

Nadia Boulanger, born 1887 and the teacher of three generations of American composers, was herself a pupil of Gabriel Fauré. She conducted the Requiem with the Boston Symphony in February 1938, and these words of hers, adapted from an article she contributed to the Fauré number of *La Revue musicale*, 1 October 1922, appeared in our program book at that time.

Introit and Kyrie

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Grant them eternal rest, O Lord: and let everlasting light shine on them.
Te decet hymnus, Deus, ex Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.	To thee, O God, praise is meet in Zion and unto thee shall the vow be performed in Jerusalem. Hearken unto my prayer: unto thee shall all flesh come.
Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Chirst, have mercy upon us.

Offertory

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni et de profundo lacu.
O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de ore leonis; ne absorbeat Tartarus.
O Domine Jesu Christe, Rex gloriae, ne cadant in obscuro.
Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.
Amen.

O Lord, Jesu Christ, King of glory, deliver the souls of the departed faithful from the torments of hell and from the bottomless pit.
O Lord, Jesu Christ, King of glory, deliver the souls of the faithful from the mouth of the lion, neither let Tartarus swallow them.
O Lord, Jesu Christ, King of glory, let them not fall into the darkness.
To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today. Make them, O Lord, pass from death into life, as thou didst once promise unto Abraham and his seed.
Amen.

Sanctus

Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Sanctus.
Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Sanctus.

Holy, holy, holy, Lord God of hosts.

Heaven and earth are full of thy glory. Hosanna in the highest. Holy.

Pie Jesu

Pie Jesu, Domine, dona eis requiem: dona eis sempiternam requiem.

Blessed Jesu, Lord, grant them rest: grant them eternal rest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi: dona eis requiem.
Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Lamb of God, that takest away the sins of the world, grant them rest.
Let everlasting light shine on them, O Lord, with thy Saints for ever; for thou art merciful.
Grant them eternal rest, O Lord: and let everlasting light shine on them.

Libera me

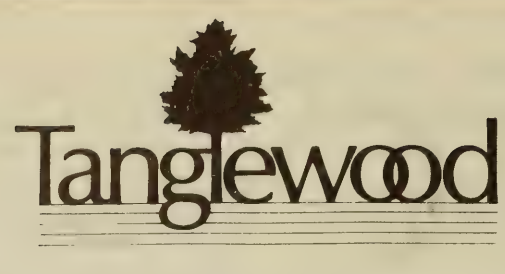
Libera, me Domine, de morte aeterna in die ille tremenda quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira.
Dies irae, dies illa calamitatis et miseriae; dies illa, dies magna et amara valde.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.
Libera me, Domine, libera.

Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be moved: when thou shalt come to judge the world by fire.
I am become trembling, and I fear the time when the trial shall approach and the wrath to come. A day of wrath, that day of calamity and woe; that day, a great day and bitter indeed.
Grant them eternal rest, O Lord: and let everlasting light shine upon them
Deliver me, O Lord, deliver.

In paradisum

In paradisum deducant angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

May the angels receive thee in paradise; at thy coming may the martyrs receive thee, and bring thee into the Holy City Jerusalem.
There may a choir of angels receive thee and with Lazarus, once a beggar, may thou have eternal rest.



does not end on Sunday. It's only the beginning.

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Boston University Chamber Music

Monday, August 21
To be announced

Wednesday, August 23
To be announced

Friday, August 25
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Saturday, August 26 2:30 p.m.
Boston University Young Artist Orchestra
Victor Yampolsky, conductor
Barber Adagio for Strings
Shostakovich Symphony no. 5

Sunday, August 27 10:00 a.m.
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Allegro
Adagietto
Allegro vivace

DORIOT ANTHONY DWYER, flute
RALPH GOMBERG, oboe
HAROLD WRIGHT, clarinet
SHERMAN WALT, bassoon
ARMANDO GHITALLA, trumpet
CHARLES KAVALOVSKI, horn
RONALD BARRON, trombone
EVERETT FIRTH, timpani

INTERMISSION

DVOŘÁK Cello Concerto in B minor, Opus 104

Allegro
Adagio ma non troppo
Allegro moderato

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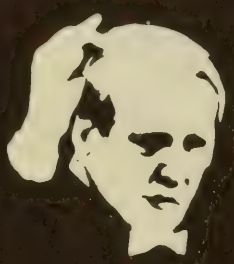
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NOTES

Frank Martin

Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra

Frank Martin was born in Geneva, Switzerland, 15 September 1890 and died in Naarden, the Netherlands, on 21 November 1974. The score is inscribed "Amsterdam — Genève, 1949" and the three movements were completed respectively on 29 March, 2 June, and 9 August that year. Martin wrote the work for the orchestra of the Bern Musikgesellschaft, which gave the first performance on 25 October 1949. Luc Balmer conducting. The percussion in the score consists of cymbals, snare drum, and bass drum.

Hearing Bach's *St. Matthew Passion* at age ten was the first decisive musical experience in Frank Martin's life. At sixteen, he began studies with the Geneva composer Joseph Lauber, but it was another four years before this youngest son of a Calvinist pastor made up his mind to dedicate his life to music, his first two years at the university being devoted to mathematics and the natural sciences. His musical horizons widened, coming to include early masters like Monteverdi and recent ones like Debussy and Schoenberg. After World War II, he moved to the Netherlands, the country of his wife's birth, but he maintained close contact with the musical life of his own country. He and Arthur Honegger were the first Swiss composers of international reputation since the days of Ludwig Senfl early in the sixteenth century. Early in his career, Martin was active as a performer, and he taught all his life, his pedagogic and theoretical interests including the eurhythmics of his compatriot, Emile Jaques-Dalcroze. His music had public performance as early as 1911, but Martin, who grew to maturity and mastery quietly and slowly, and not without some uncertainty, became known to a wider audience only with the first performances of his secular oratorio *Le vin herbé*, completed in 1941 and based on Joseph Bédier's version of the Tristan story. Still more acclaim was brought him by the *Petite Symphonie concertante* for harpsichord, harp, and piano, with double string orchestra or full orchestra, introduced in this country by Ansermet at the NBC in 1948 and played here under his direction the following year.

By temperament and intellectual heritage, Martin was drawn to order, orthodoxy, and discipline. The first encounter with what seemed to him the dangerously "free-form" music of Debussy disturbed him, while later he was immensely excited by the implications and possibilities of Schoenberg's serialism. But there was to Martin also a side deeply susceptible to the sheer sensuous beauty of Debussy and, like Stravinsky, he found the Expressionist tone of Schoenberg's work hopelessly alien, much as he admired and even loved the man's intellect and musicality. From this conflict he eventually pulled a language of his own, one that is founded on the ideal of order Schoenberg represented for him, and actually using many details of serial technique, but one that in its esthetic stance firmly faces Paris rather than Vienna or Berlin.

It is possible to imagine this Concerto as the outcome of a liaison of Stravinsky with Ravel. "I set out to display the musical qualities of the various soloists in the wind and brass groups as well as their virtuosity," Martin wrote, "and so I made the music brilliant and technically difficult.

But I also tried to make the most of the characters of sonority and expression of the seven instruments, which differ so greatly in their manner of producing sound and in their mechanism." Both the virtuosic element and the conversational manner lead to an engagingly playful, sportive music. The first movement most thoroughly explores the idea of seven soloists as seven individuals each with a characteristic vocabulary. The second movement is especially striking. Here Martin asks that the effect be *"misterioso ed elegante"* and also specifies that the tempo must be "imperturbably even" until the retard that introduces the trombone solo a dozen measures from the end. Strings, some muted and some not, some playing with the bow and some pizzicato, set up an accompaniment rather like that in the second movement of Haydn's *Clock* Symphony, and over this there moves a procession of melodies, "some elegant and serene, others sombre and violent." (And Martin might have added, some Spanish.) Here the soloists appear in groups more often than alone, a tendency that is extended in the dance-like finale. In that movement the timpanist at last asserts himself as a soloist. His cadenza gives way to the sound of a distant march, an imperialist affair that obviously wants to take over the whole concerto, but which nonetheless defers to the initial dance music.

—Michael Steinberg



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Antonín Dvořák
Cello Concerto in B minor, Opus 104

Antonín Dvořák was born at Mühlhausen (Nelahozeves), Bohemia, on 8 September 1841 and died in Prague on 1 May 1904. He began the Cello Concerto in New York on 8 November 1894, working on sketches and full score simultaneously, and completed it on 9 February 1895. In response to the death of his sister-in-law, Josefina Kaunitzova, he composed a new coda for the finale in June 1895. With Dvořák conducting, Leo Stern gave the first performance on 19 March 1896 in London. The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, and strings.

Dvořák's fame at home began with the performance in 1873 of a patriotic cantata called *Heirs of the White Mountains.** An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by the Stabat Mater. The success of the latter work in England was nothing less than sensational, and particularly in the world of Choir Festivals Dvořák became a beloved and revered figure there like no composer since Mendelssohn. In the nineties, this humble man, who had picked up the rudiments of music in his father's combination butcher-shop and pub, who had played the fiddle at village weddings and had sat for years among the violas in the pit of the Prague Opera House, would conquer America as well, even serving for three years as Director of the National Conservatory in New York.

Dvořák enjoyed his first American visit: he had no objection to being lionized, he liked conducting his works with excellent orchestras in Chicago and New York, he found places in the city from which to watch trains (always a favored hobby of his) and went regularly to the docks to see the big liners come in and depart, and there was the moving and refreshing experience of a long visit with his family to the Bohemian colony in Spillville, Iowa. There he composed the Symphony *From the New World,* and its premiere at Carnegie Hall with Anton Seidl conducting the New York Philharmonic was his greatest public triumph so far. Nonetheless, he was glad to go home in the spring of 1894 and reluctant to return in November. After some backing and filling, Dvořák signed another contract with the National Conservatory and on 1 November he was back at work. The previous spring he had heard Victor Herbert, then principal cellist at the Metropolitan Opera, play his Cello Concerto No. 2 in Brooklyn: now he began to realize a scheme that experience had suggested to him. In 1865 he had written a Cello Concerto in A, but he never bothered to orchestrate that unsatisfactory work. (It occasionally is heard in a high-handed performing edition made in the 1920s by the German composer Günther Raphael.) Moreover, Dvořák for some time had had in mind the writing of a work for his friend Hanuš Wihan, cellist of the Bohemian Quartet, and the composer's partner on a concert tour in 1892. Just as Dvořák had encouraged Joseph Joachim to give him advice, to suggest and even to make

*It was the defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 that led to the absorption of Bohemia into the Habsburg Empire, a condition that obtained until 28 October 1918.

revisions in the Violin Concerto of 1879, he now leaned on Wihan for technical assistance with the Cello Concerto. He was, however, less docile now, and there was some friction, particularly concerning an elaborate cadenza that Wihan added to the finale. A reconciliation was easily enough achieved, but ironically a series of misunderstandings over dates between Dvořák and the Secretary of the Philharmonic Society of London made it impossible for Wihan to give the premiere of the concerto that had meanwhile been dedicated to him. Wihan played the piece for the first time in 1899 with the Amsterdam Concertgebouw Orchestra under Willem Mengelberg, and he later performed it on several occasions under the composer's direction.

The first movement introduces two of Dvořák's most memorable themes: the one at the beginning—low clarinet, joined by bassoons, with a sombre accompaniment of violas, cellos, and basses—lends itself to a remarkable series of oblique, multi-faceted harmonizations, and the other, more lyrical one, is one of the loveliest horn solos in the literature. The Adagio begins in tranquility, but this mood is quickly broken by an orchestral outburst that introduces a quotation from one of Dvořák's own songs, now sung by the cello in its high register and with tearing intensity. The song, the first of a set composed 1887-88, is *Kéž duch můj sám* (Leave me alone), and it was a special favorite of the composer's sister-in-law, Josefina Kaunitzova. Thirty years earlier Dvořák had been very much in love with the then sixteen-year old Josefina Čermáková, an aspiring actress to whom he gave piano lessons. The love was not returned and Dvořák eventually married Josefina's younger sister Anna, but something of the old feeling remained, and the song intruded on the Concerto when the news of Josefina's illness reached the Dvořáks on East 17th Street in New York. Josefina died on 27 May 1895, a month after the composer's return from America, and it was in her memory that Dvořák added the elegiac coda to which he did not want Wihan to add a cadenza. Here is what Dvořák wrote about the passage: "The Finale closes gradually diminuendo, like a sigh, with reminiscences of the first and second movements—the solo dies down to *pp*, then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it."

He had been skeptical about writing a concerto for cello, an instrument whose mumbly low notes and nasal high ones bothered him.* Now he had written the best one we have. And Brahms, his friend and benefactor, growled: "Why in the world didn't I know one could write a cello concerto like this? If I'd only known I'd have done it long ago!"

—M.S.

*Thanks particularly to Pablo Casals and Emmanuel Feuermann, standards of cello-playing have risen astonishingly in the last hundred years.



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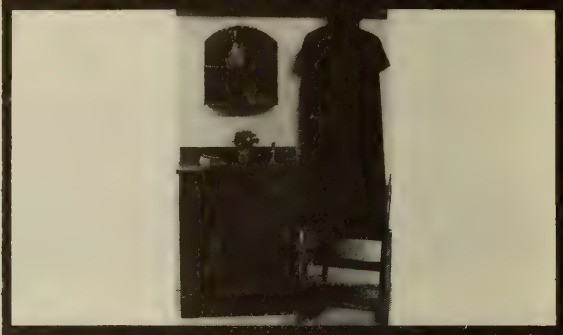
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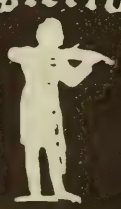
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ARTISTS

Joseph Silverstein



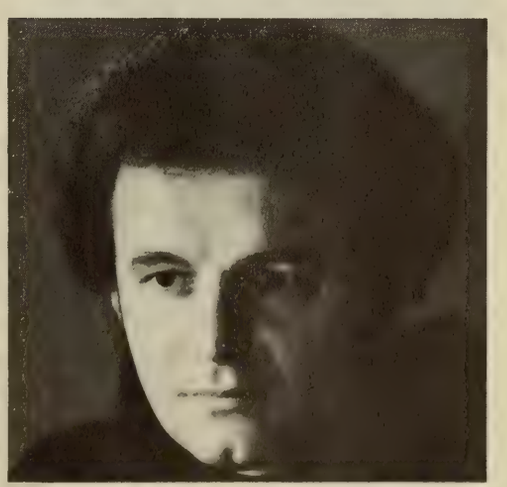
Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and Music Director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany, and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and recently recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Redords with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin. Mr. Silverstein will assume the post of interim Music Director of the Toledo Symphony in the 1979-80 season.

TANGLEWOOD FESTIVAL CHORUS
John Oliver, Conductor



With conductor John Oliver's appointment as Director of Vocal and Choral Activities at the Berkshire Music Center, the Tanglewood Festival Chorus was formed in the spring of 1970 primarily for Tanglewood performances, but by the 1972-73 season it had begun to play a major role in

the Boston winter season as well. The Chorus performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Colin Davis, and with Leonard Bernstein, Mstislav Rostropovich, Eugene Ormandy, Gunther Schuller, Klaus Tennstedt, and Arthur Fiedler, among others.

Under conductor John Oliver's direction, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public alike as one of the great orchestra choruses in the world. It is called upon to perform four or five major programs a year in Boston, appears regularly with the Orchestra in New York City, and has made a number of recordings with the Boston Symphony for Deutsche Grammophon and New World Records, as well as continuing to be featured in many Tanglewood programs. For its first appearance on records, in Berlioz's *Damnation de Faust*, John Oliver and Seiji Ozawa were nominated for a Grammy Award for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus regularly includes performances of a cappella repertoire under John Oliver in its busy schedule. Requiring a very different kind of discipline from that necessary for performances with orchestra, and therefore rarely attempted by orchestra choruses, a cappella programs ranging from the baroque to the contemporary are given yearly at Tanglewood with great success. In the spring of 1977, John Oliver and the Tanglewood Festival Chorus were given the unprecedented invitation to record a program of a cappella 20th Century American Choral Music for Deutsche Grammophon. To be released in the fall of 1978, the recording features works of Charles Ives, Elliott Carter, Aaron Copland, and Jacob Druckman's 1963 work *Antiphonies*, which was given its world premiere by the Chorus and John Oliver at Tanglewood in 1976.

Additional recordings with the Boston Symphony Orchestra include Ravel *Daphnis et Chloe* (complete) with Seiji Ozawa, Ives Fourth Symphony with Seiji Ozawa, Liszt *Faust Symphony* with Leonard Bernstein, all for Deutsche Grammophon, and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa for New World Records.

John Oliver is also conductor of the MIT Choral Society, where he serves on the faculty as Instructor of Music, and conductor of the John Oliver Chorale with which he has recorded Donald Martino's *Seven Pious Pieces* for New World Records.

Sopranos

Margaret Aquino
Cynthia Armstrong
Jayne-Ellen Bush
Susan Chapman
Donna J. Claflin
Margo Connor
Susan R. Cook
Lou Ann David
Kathrin Davidovich
Amy Fagans
Yvonne Frazier
Marilyn L. Haskel
Anne E. Hoffman
Alice Honner
Beth Howard
Paula Jean Jacobson
Jill Jennings
Frances V. Kadinoff
Carole Stevenson Kane
Ann K. Kilmartin
Barbara A. Levy
Margo Lukens
Virginia Lambert Mason
Mary A. McDermott
Elizabeth Moyer
Diana Noyes
Joan T. Pease
Nancy L. Peterson
Gail Ransom
Rhonda E. Rivers
Judith L. Rubenstein
Joan Pernice Sherman
Jane Stein
Janet Wade
Pamela Wolfe

Altos

Elizabeth Baldwin
Mary Bennett
Mim Blackman
Bette Carey
Yvonne Chen
Elizabeth Clark
Betsy Colt
Mary Crowe
Catherine Diamond

Ann Ellsworth
Dorrie A. Freedman
Mary Westbrook-Geha
Roberta A. Gilbert
Thelma Hayes
Donna Hewitt
Beth Holmgren
Leah Jansizian
Marjorie Davida Katz
Dorothy Love
Sharron J. Lovins
Laurie Stewart Otten
Nina Saltus
Janet E. Shapiro
Ann Smith
Lynne Stanton
Nancy Stevenson
Florence A. St. George
Elizabeth S. Tatlock
Kathryn L. Tighe
Normandy A. Waddell

Tenors

Antone Aquino
Lawrence Baker
Sewell Bowers Jr.
Mitchell brauner
Albert R. Demers
Paul Foster
Robert Greer
Dean Hanson
Wayne S. Henderson
James Hepp
Richard P. Howell
Kent Kornmeyer
Peter Edwon Krasinski
Gregg A. Lange
Henry L. Lussier Jr.
John V. MacInnis
David E. Meharry
E. Frank Murphy
Alfred Newcomb
Dennis P. O'Brien
Raymond Parks
Dwight Porter
William Rogers
Ronald L. Rouse
Paul Scharf
Robert W. Schlundt
John H. Smith
Jerry Stringham

Basses

Peter Anderson
John Breen
Neil Clark
Charles A. Dinarello
John W. Ehrlich
Nathan W. Ferguson
Bill Good
John Henry
Carl D. Howe
John Knowles
Daniel J. Kostreva
Paul F. Levy
Jeff Lyons
Henry Magno Jr.
Gary F. Marcet
Frank G. Mihovan
John Parker Murdock
Jules Rosenberg
Peter Rothstein
Andrew Roudenko
Vladimir Roudenko
Robert Schaffel
Frank R. Sherman
Douglas Strickler
Rocky G. Tuan
Peter J. Wender
Pieter Conrad White
Robert T. Whitman
Howard J. Wilcox

David Zinman



David Zinman, Music Director of the Rochester Philharmonic Orchestra, was born in New York City in 1936. A graduate of the Oberlin Conservatory, where he studied violin, he did advanced work in composition at the University of Minnesota, where he also served as university choral director. He participated in the conducting program at the Berkshire Music Center at Tanglewood and later worked with Pierre Monteux, who invited him to become his assistant in Europe.

In June of 1963 at the Holland Festival, Mr. Zinman conducted two concerts with the Netherlands Chamber Orchestra in place of the ailing Paul Sacher, and a year later he was appointed music director of the Netherlands Chamber Orchestra, a post he held through the 1976-77 season. Mr. Zinman made his American debut with the Philadelphia Orchestra when he guest conducted seven concerts in the spring of 1967. Since that time he has conducted the leading North American ensembles including the orchestras of Chicago, Los Angeles, Boston, New York, Pittsburgh, Minnesota, Toronto, Baltimore, San Francisco, and Houston. He made his first appearance with the Rochester Philharmonic in 1970.

Mr. Zinman serves as principal guest conductor of the Rotterdam Philharmonic, a post he assumed in the 1976-77 season. In 1978 he was named chief conductor of that orchestra, effective 1979-80. He has led many European orchestras including the Amsterdam Concertgebouw, the London and BBC Symphony Orchestras, the Royal Philharmonic, the Paris Conservatory Orchestra, and the Israel Philharmonic. During this summer, Mr. Zinman will make his Cleveland Orchestra debut at the Blossom Music Festival and will conduct the Rotterdam Philharmonic at the Holland Festival, the Pittsburgh Symphony at Ambler, and the Grant Park Festival Orchestra in Chicago.

Claudio Arrau

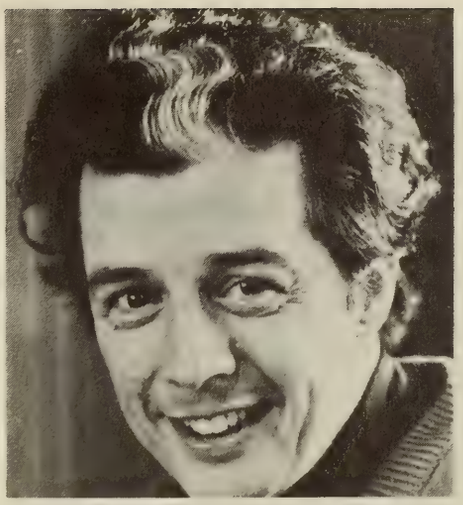


Born in Chillan, Chile, pianist Claudio Arrau gave his first recital at the age of five in Santiago. He studied in Berlin with Martin Krause, a pupil of Franz Liszt, and made his formal Berlin debut at the age of eleven, under Nikisch, and his Berlin Philharmonic and London debuts when seventeen. During the same year he won the famed Liszt Prize for the second time in a row, which, until Mr. Arrau's victories, had not been awarded in 45 years.

Mr. Arrau's world tours began at the age of twenty when he came to the United States for the first time. He made his debut with the Boston Symphony under Monteux and the Chicago Symphony under Stock. Returning to Europe, he entered the International Geneva Concours for Pianists of 1927 and won first prize. After winning the Geneva Prize, Mr. Arrau began playing a series of piano cycles in Berlin, and in 1935 became the first pianist ever to play the complete keyboard works of Bach in 12 recitals. Mr. Arrau has appeared in all the music centers of the world. In 1968 he appeared not only in the U.S., Europe, and South America, but also in Moscow and Leningrad and Tokyo, Sidney, Melbourne, and Tel Aviv, a tour which he repeated in 1974-75, substituting Baalbek and Teheran for Moscow and Leningrad. The 1977-78 season marked his 36th consecutive concert tour of the United States and Canada.

Mr. Arrau is equally renowned for his recordings. He has recorded the thirty-two Beethoven Piano Sonatas, the five Beethoven concertos, the two Brahms concertos, and the complete Chopin works for piano and orchestra, among many other works. He has recorded the complete piano works of Schumann and most of the major works of Liszt and Chopin, all on Philips Records. He has also completed a new edition of the Beethoven piano sonatas for Peters in Frankfurt. Last season, in honor of his 75th birthday, being celebrated all over the world, the Berlin Philharmonic honored him with its highest tribute, the Hans von Bülow medal.

John Shirley-Quirk



Born in Liverpool, bass-baritone John Shirley-Quirk began his musical studies on the violin there, studying later with Roy Henderson. In the field of opera he has been most closely associated with the English Opera Group and with the Scottish Opera. Benjamin Britten created several roles for him including the multiple characters in *Death in Venice,* in which he made his highly acclaimed 1974 Metropolitan Opera debut in the first American performance of this work. He has also performed the work at Aldeburgh and Covent Garden and at the Edinburgh and Venice Festivals, and repeated it this past spring in Covent Garden's revival. In July of 1977 Mr. Shirley-Quirk appeared in Sir Michael Tippett's *The Ice Break* at Covent Garden. For Scottish Opera his recent performances have included Don Alfonso in *Così fan tutte,* Count Almaviva in *Le nozze di Figaro,* Mittenhofer in Henze's *Elegy for Young Lovers,* and the title role of *Don Giovanni.* He has also appeared in several major television productions including *Owen Wingrave, Billy Budd, Le nozze di Figaro,* and *Eugene Onegin.* Mr. Shirley-Quirk appears regularly at the major concert halls and festivals in Europe and America, with conductors including Pierre Boulez, Colin Davis, Lorin Maazel, Andre Previn, Eugene Ormandy, and Sir Georg Solti. His 1977-78 engagements included performances with the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Pittsburgh Symphony, among others. Also renowned for his recordings, Mr. Shirley-Quirk's discography extends to over eighty recordings on every major label.

Judith Blegen



Since her 1970 Metropolitan Opera debut, Montana-born soprano Judith Blegen has been featured in productions of *Fidelio* as Marzelline, *Werther* as Sophie, and *Pelléas et Mélisande* as Mélisande, as well as in *Der Rosenkavalier* as Sophie, and *L'Elisir d'Amore* as Adina. Miss Blegen received much public acclaim for her performance of Juliette in Gounod's *Roméo et Juliette.*

In her debut with the San Francisco Opera in *Marriage of Figaro,* Miss Blegen played the role of Susanna, and repeated this performance in November of 1975 with the Metropolitan Opera in New York. Since then, Miss Blegen has appeared in recital, concert, and opera performances throughout the United

States and Europe. Her European appearances include the Salzburg Festival production of *Abduction from the Seraglio,* Mélisande at the Spoleto Festival, many roles at the Vienna State Opera including Zerbinetta in *Ariadne auf Naxos,* Rosina in *Barber of Seville,* Aennchen in *Der Freischütz,* Norina in *Don Pasquale,* Susanna at the Edinburgh Festival, and Sophie at the Paris Opera.

Miss Blegen's most recent recordings include the Grammy Award-winning *La Boheme* conducted by Georg Solti, Orff's *Carmina Burana* with Michael Tilson Thomas and the Cleveland Orchestra, Mahler's *Sy;mphony No. 4* with James Levine and the Chicago Symphony, Haydn's *Harmonienmesse* with Leonard Bernstein and the New York Philharmonic, a Lieder recital album of Richard Strauss and Hugo Wolf songs, a recording with trumpeter Gerard Schwarz of baroque music for Columbia, the Edinburgh Festival production of *Marriage of Figaro* with Barenboim conducting, Mendelssohn's *Midsummer Night's Dream* conducted by Eugene Ormandy, the *Lord Nelson Mass* and the Poulenc *Gloria* both the Bernstein and the New York Philharmonic, and Grieg's *Peer Gynt* music conducted by Eugene Ormandy.

Doriot Anthony Dwyer



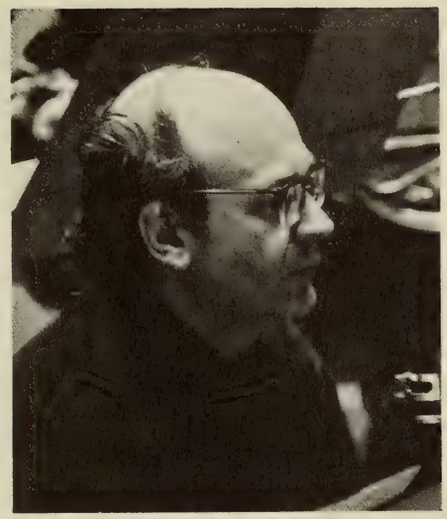
Doriot Anthony Dwyer, Principal Flute, joined the Boston Symphony in 1952. She studied with her mother, with Ernest Leigl, and with William Kincaid and Joseph Mariano at the Eastman School of Music, of which she is a graduate. Before coming to Boston, she was a member of the Los Angeles Philharmonic and the Hollywood Bowl Orchestra. She is Adjunct Professor of Music at Boston University and a faculty member of the Berkshire Music Center at Tanglewood.

Ralph Gomberg



Ralph Gomberg, Principal Oboist, joined the Boston Symphony in 1950. He studied with Marcel Tabuteau and at the Curtis Institute, after which he was appointed principal oboe of the All-American Youth Orchestra under Leopold Stokowski. After serving in the Navy during World War II he became Principal Oboist of the Baltimore Symphony, the New York City Center Orchestra under Leonard Bernstein, and the Mutual Broadcasting Orchestra. He teaches at Boston University and at the Berkshire Music Center at Tanglewood.

Harold Wright



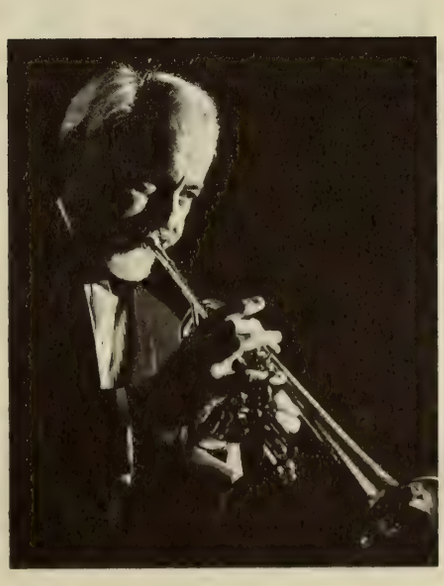
Principal Clarinettist Harold Wright joined the Boston Symphony in 1970. He studied at the Curtis Institute with Ralph McLane and has performed with the Houston, Dallas, and Washington National symphonies, at the Casals and Marlboro festivals, and with the Guarneri and Budapest string quartets. He teaches at Boston University and at the Berkshire Music Center at Tanglewood.

Sherman Walt



Sherman Walt, Principal Bassoon, studied music at the University of Minnesota under the sponsorship of Dimitri Mitropolous, and at the Curtis Institute with Ferdinand Del Negro and Marcel Tabuteau. He was Principal Bassoon of the Chicago Symphony before joining the Boston Symphony in 1952. He teaches at the Berkshire Music Center at Tanglewood and at Boston University, where he is Professor of Music.

Armando Ghitalla



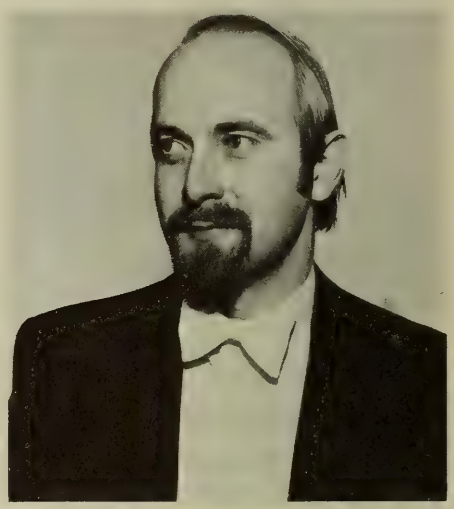
Armando Ghitalla, Principal Trumpet, studied at Illinois Wesleyan and New York universities, and graduated from the Juilliard School of Music. He was Principal Trumpet of the New York City Center Opera and Ballet Orchestra played with the Houston Symphony and Paul Lavalle's Band of America before joining the Boston Symphony in 1951. He is a teacher at the Berkshire Music Center at Tanglewood and at Boston University.

Charles Kavalovski



Charles Kavalovski, Principal French Horn, joined the Boston Symphony during the summer of 1972. Formerly Principal Horn of the Denver Symphony, he holds a doctoral degree in physics from the University of Minnesota. Before turning to music as a career, he taught and did research at several leading universities including M.I.T. He is currently Adjunct Professor of both music and physics at Boston University and a faculty member of the Berkshire Music Center at Tanglewood.

Ronald Barron



Ronald Barron joined the Boston Symphony in 1970 and became Principal Trombonist in 1975. He graduated from the College-Conservatory of the University of Cincinnati. He was a member of the Montreal Symphony and has appeared with the Cincinnati Symphony, the Bavarian Radio Orchestra, and the Boston Pops Orchestra. He teaches at the Boston Conservatory of Music, the New England conservatory, Boston University, and the Berkshire Music Center at Tanglewood.

Everett Firth



Everett Firth, Solo Timpanist and head of the percussion section, joined the Boston Symphony in 1952. He studied at the New England Conservatory and the Berkshire Music Center at Tanglewood, and his teachers have included Roman Szulc, his predecessor in the Boston Symphony, Saul Goodman, George Stone, and Lawrence White. He is head of the timpani and percussion departments at the New England Conservatory and the Berkshire Music Center.

Mstislav Rostropovich



Cellist, pianist, and conductor of both symphony and opera, Mstislav Rostropovich added the music directorship of the National Symphony in Washington, D.C., and co-directorship of the Aldeburgh Festival in England, to his schedule commencing in the 1977-78 season. He was born in Baku, Azerbaijan on 27 March 1927. Mr. Rostropovich's father was a cellist and his mother a pianist. The young Rostropovich began to compose and to play the piano at the age of four. He studied cello with his father from the time he was eight at the Children's Music School in Moscow before continuing on to the Moscow Conservatory, where he studied cello, and also composition under Shostakovich. He made his first appearance at the age of thirteen in Slaviansk and a year later performed in the triple role of cellist, pianist and composer at a Composers' Concert in Orenburg.

As a young musician, Mr. Rostropovich participated in three major international competitions where he received First Prize: twice in Prague, and in Budapest. He concertized for the first time outside the Soviet Union in 1947, and since that time he has appeared in recital and with leading orchestras throughout the world. Among the composers who have written or dedicated cello works especially for him are Prokofiev, Shostakovich, Miaskovsky, Khachaturian, Kabalevsky, Piston, Bernstein, Foss, and Britten.

In addition to his numerous commitments as a cellist and conductor, Mr. Rostropovich is also active as a pianist, confining these activities however, to collaborations with his wife, soprano Galina Vishnevskaya, in recitals and on records. He also gives master classes in both cello and conducting.



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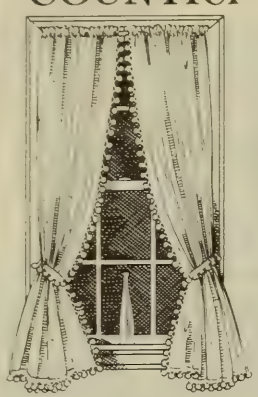
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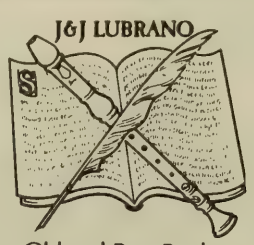
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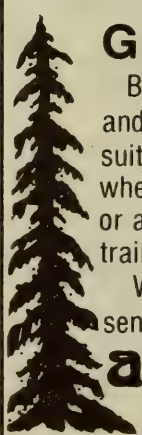
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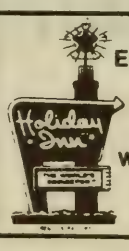
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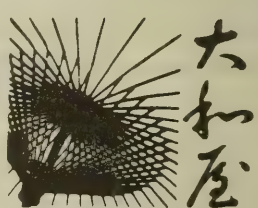


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SCULPTURE AT TANGLEWOOD—1978



Photograph by Robin James

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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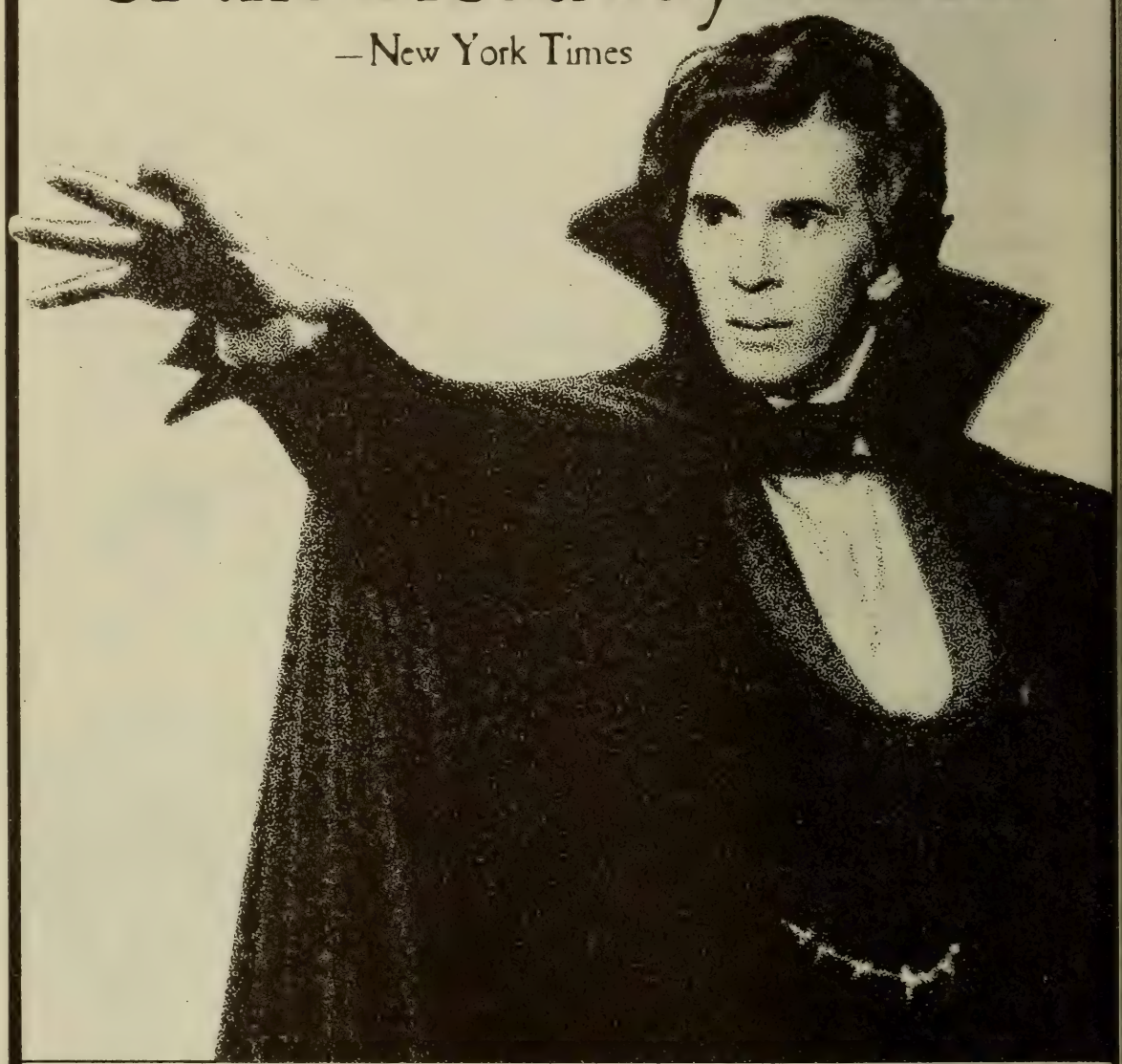
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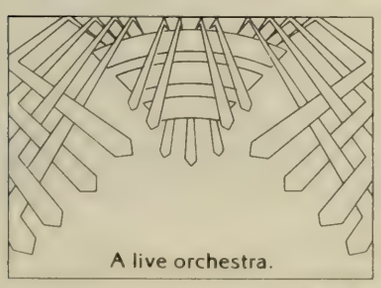
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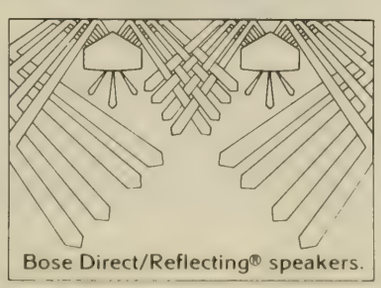


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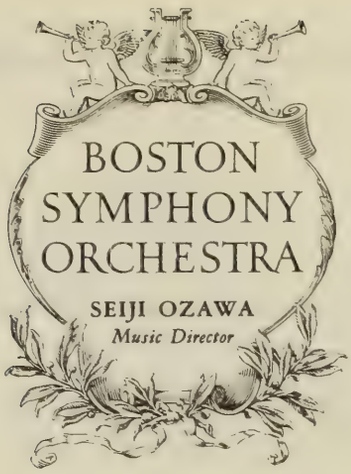
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TANGLEWOOD

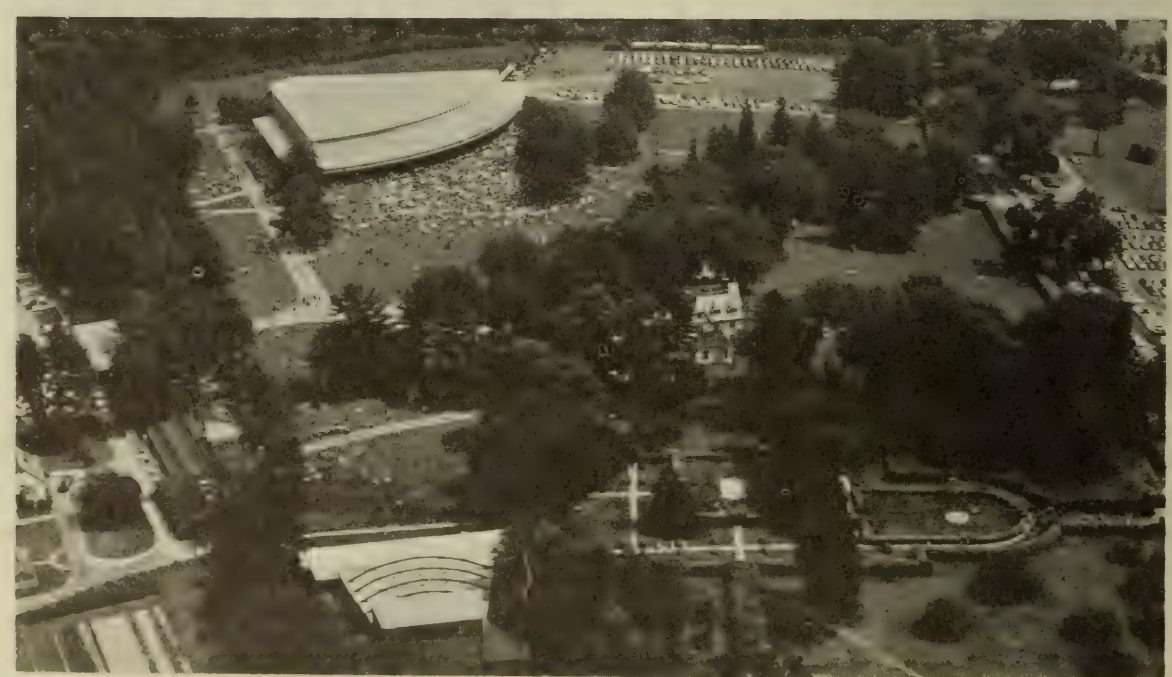
In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The Orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series, again consisting of three concerts, was given under a large tent, and a total of nearly 15,000 people attended.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the Orchestra. The offer was gratefully accepted, and on 12 August 1937 the Festival's largest crowd thus far assembled under a tent for the first Tanglewood concert, a program of music by Wagner.

As Koussevitzky began *The Ride of the Valkyries*, a storm erupted, overpowering the music and causing the concert to be interrupted three times before the first half could be completed. The second half of the program had to be changed because of water damage to some of the instruments, and, when the concert ended, Miss Gertrude Robinson Smith, one of the Festival's founders, came to the stage and told the audience that the storm had demonstrated the need for a permanent structure.

A hundred thousand dollars, she said, would be needed for this purpose, and the response to her plea was so generous that within a



short time the amount was fully subscribed. Plans for the Music Shed were drawn up by the eminent architect Eliel Saarinen, and, as modified by Josef Franz of Stockbridge, who also directed construction, it was completed on 16 June 1938, a month ahead of schedule. Seven weeks later, Serge Koussevitzky led the inaugural concert, which included a performance of Beethoven's Ninth Symphony. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the Festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws close to a quarter of a million visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts, and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. Arthur Fiedler and the Boston Pops perform each summer, and the Festival also includes a series of concerts by popular artists. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the Festival unique. Tanglewood and the Berkshire Music Center, projects with which Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



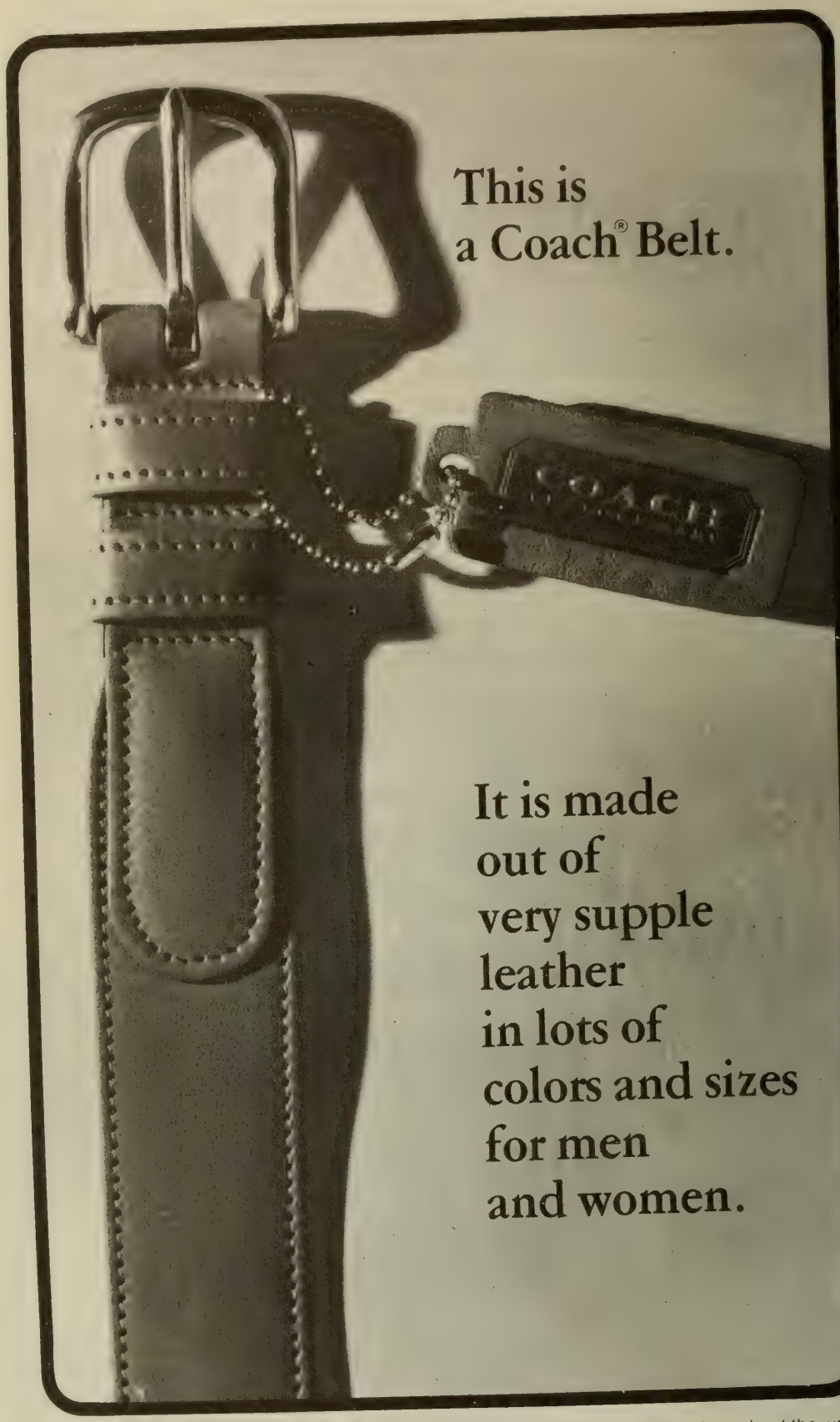
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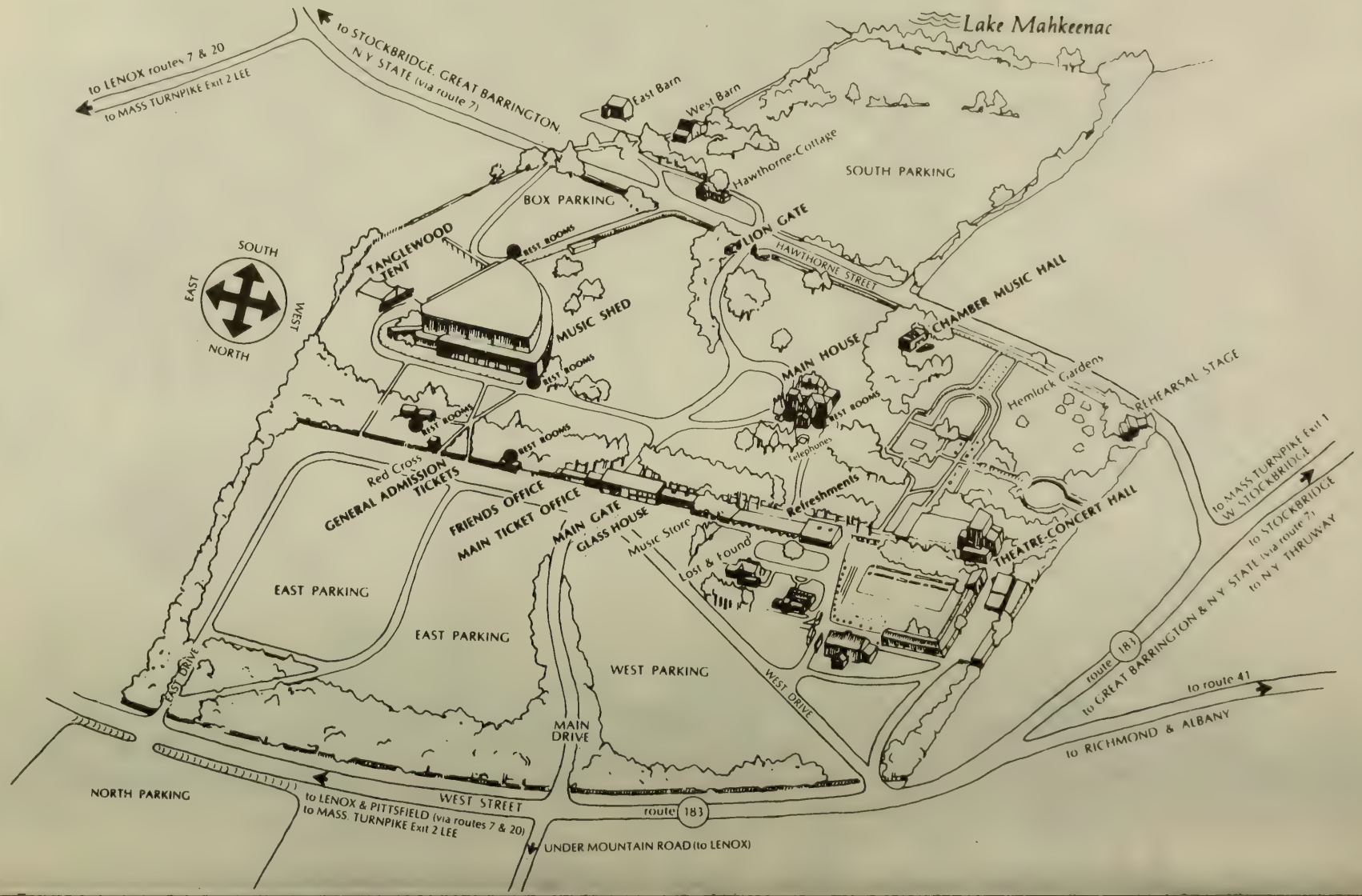


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Map of Tanglewood



FESTIVAL INFORMATION

Latecomers will be seated only at the first convenient pause in the program. Persons who need urgently to leave before the concert is over are earnestly asked to do so between works, and not during the performance.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $3.50, and the proceeds benefit the Orchestra's pension fund.

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. until intermission on concert days, otherwise 10 a.m. to 6 p.m.

The use of recording equipment at Tanglewood is forbidden at all times.

The Lost and Found Office is in the Superintendent's house near the Main Gate. Visitors who find stray property are asked to hand it to any Tanglewood official.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by Ogden Foods Inc. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, photographs, kites, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are from 10 to 6 Monday through Wednesday and from 10 until one hour after the end of the concert Thursday through Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, managed by Van Curler Music Company, Albany, NY, is near the Main Gate and remains open for half an hour after the conclusion of each concert in the Shed.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

The First Aid station is near the Main Gate.

For rest rooms and pay phones, please see the map on the opposite page.

Physicians expecting calls are asked to leave their names and seat numbers with the Guide at the Main Gate.

No smoking, drinking, or eating in the Tanglewood Shed, please. Your cooperation is appreciated.



Cameras: You are of course welcome to bring cameras to Tanglewood, but we must ask you to take no pictures during the music because the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

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Seiji Ozawa

Seiji Ozawa became Music Director of the Boston Symphony Orchestra in the fall of 1973. He is the thirteenth conductor of the Orchestra since its founding in 1881.

He was born in Hoten, Manchuria in 1935, and studied both Western and Oriental music as a child. He attended Toho School of Music in Tokyo and graduated with first prizes in composition and conducting. Shortly after his graduation, he won first prize at the International Competition of Conducting at Besançon, France, and was invited by Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, to spend a summer studying at Tanglewood.

In 1964 and for the next five season, Mr. Ozawa was Music Director of the Ravinia Festival. At the beginning of the 1965-66 season he became Music Director of the Toronto Symphony, a position he relinquished four seasons later to study and guest conduct. In 1970 he accepted the position of Artistic Director of the Berkshire Music Festival, and in December of the same year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra, titles that he held concurrently with his position as Music Director of the Boston Symphony. In the spring of 1976 he resigned his San Francisco position although he remained Honorary Conductor for the 1976-77 season.

Mr. Ozawa pursues an active international career and is a regular and favorite guest conductor with the Berlin Philharmonic, the Orchestre de Paris, and at the Salzburg Festival each year. He has conducted at Covent Garden, and returns to Japan annually to conduct the New Japan Philharmonic and other orchestras. The newest items on his large and growing discography with the Boston Symphony, are Bartók's *Miraculous Mandarin* Suite, and *Music for Strings, Percussion, and Celeste*, Mahler's Symphony No. 1, and Tchaikovsky's Symphony No. 5 (all on Deutsche Grammophon), and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* (New World Records).



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strings
Walter Eisenberg, *violin*
Madeline Foley, *chamber music*
*Gerald Gelbloom *violin*
*Max Hobart, *chamber music*
*Bernard Kadinoff, *viola*
Endel Kalam, *chamber music*
William Kroll, *chamber music*
*Eugene Lehner, *chamber music*
*Leslie Martin, *string bass*
George Neikrug, *cello*
*Mischa Nieland, *cello*
Leslie Parnas, *cello*
*Henry Portnoi, *string bass*
*William Rhein, *string bass*
*Roger Shermont, *violin*
*Joseph Silverstein, *violin*
Roman Totenberg, *violin*
Walter Trampler, *viola*
*Max Winder, *violin*
*Lawrence Wolfe, *string bass*

woodwinds
Edward Avedisian, *clarinet*
*Pasquale Cardillo, *clarinet*
*Doriot Anthony Dwyer, *flute*
Roderick Ferland, *saxophone*
*Ralph Gomberg, *oboe*
*John Holmes, *oboe*
*Phillip Kaplan, *flute*
*James Pappoutsakis, *flute*
*Richard Plaster, *bassoon*
*Matthew Ruggiero, *bassoon*
*Felix Viscuglia, *clarinet*
*Sherman Walt, *bassoon*
*Harold Wright, *clarinet*

brass
*Ronald Barron, *trombone*
*Norman Bolter, *trombone*
Peter Chapman, *trumpet*
John Coffey, *trombone/tuba*
*Armando Ghitalla, *trumpet*
Paul Gay, *trombone*

brass (cont.)
*Gordon Hallberg, *trombone/tuba*
*Charles Kavalovski, *French horn*
Charles A. Lewis, Jr., *trumpet*
*David Ohanian, *French horn*
Samuel Pilafian, *tuba*
*Rolf Smedvig, *trumpet*
*Harry Shapiro, *French horn*
*Roger Voisin, *trumpet*
*Charles Yancich, *French horn*

percussion
*Thomas Gauger
*Charles Smith

harp
Lucile Lawrence

piano
Maria Clodes
Anthony di Bonaventura
Lenore Engdahl
Elizabeth Hagenah
Béla Böszörményi-Nagy
Phillip Oliver, *staff accompanist*
Edith Stearns
Fredrik Wanger

organ
George Faxon
Jack Fisher
Max Miller

harpsichord
Mark Kroll
Joseph Payne

voice
Eunice Alberts, *contralto*
Germaine Arosa, *diction*
Mary Davenport, *contralto*
Ellalou Dimmock, *soprano*
Maeda Freeman, *mezzo*
Robert Gartside, *tenor*
Mac Morgan, *baritone*
Chloe Owen, *soprano*
Allen Rogers, *vocal coaching*
Wilma Thompson, *mezzo*

music history and literature
Karol Berger
John Hasson
Murray Lefkowitz
Joel Sheveloff

theory and composition
Thedore Antoniou
David Del Tredici
John Goodman
Mark Kroll
Joyce Mekeel
Malloy Miller
Robert Sirota
John Thow
Maurice Wright

music education
Lee Chrisman
Phyllis Elhady Hoffman
Allen Lannom
Jack O. Lemons
Mary Ann Norton

musical organizations
Adelaide Bishop, *opera*
Warren Wilson, *opera*
Thomas Dunn, *chorus*
Endel Kalam, *orchestra*
*Joseph Silverstein, *orchestra*
*Roger Voisin, *orchestra*
Paul Gay, *wind ensemble*

boston symphony orchestra woodwind quintet in residence
*Doriot Anthony Dwyer, *flute*
*Ralph Gomberg, *oboe*
*Harold Wright, *clarinet*
*Sherman Walt, *bassoon*
*Charles Kavalovski, *French horn*

empire brass quintet in residence
Charles A. Lewis, Jr., *trumpet*
*Rolf Smedvig, *trumpet*
*David Ohanian, *French horn*
*Norman Bolter, *trombone*
Samuel Pilafian, *tuba*

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1977/78

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
* Gerald Gelbloom
* Raymond Sird
* Ikuko Mizuno
* Cecylia Arzewski
* Amnon Levy
* Bo Youp Hwang

Second Violins
Marylou Speaker
Fahnestock chair
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Darlene Gray
* Ronald Wilkison
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Emanuel Boder

** Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin

Cellos
Jules Eskin
Phillip R. Allen chair
Martin Hoherman
Mischa Nieland
Jerome Patterson
* Robert Ripley
Luis Leguia
* Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair
Will Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
* Robert Olson
* Lawrence Wolfe

Flutes
Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

Piccolo
Lois Schaefer

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg

Clarinets
Harold Wright
Ann S. M. Banks chair
Pasquale Cardillo
Peter Hadcock *E flat clarinet*

Bass Clarinet
Felix Viscuglia

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contra Bassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets
Armando Ghitalla
Roger Louis Voisin chair
Andre Come
Rolf Smedvig
Gerard Goguen

Trombones
Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpani
Thomas Gauger
Frank Epstein

Harps
Bernard Zighera
Ann Hobson

Personnel Managers
William Moyer
Harry Shapiro

Librarians
Victor Alpert
James Harper
William Shisler

Stage Manager
Alfred Robison

Berkshire Music Center Orchestra

Violins
Alexander Boder
Craig Burket
Kathleen Butler
Elizabeth Field
Katie Fletcher
Dean C. Franke
Kyung-Soon Hahn
Waldo Hunter
Peter Jaffe
Kathrin Korngold
Sallie Leverenz
Ann Ourada
Christiane Pors
Sarah Reed
Mayumi Shimizu
Alex Shum
Siri Smedvig
David Stewart
Kathryn Stewart
Fudeko Takahashi
Yutaka Tanaka
Joan Yamuchi

Violas
Katherine Askew
Janet Casey
Yvonne DeRoller
Ralph Fielding
Lynn Johnson
Jan Karlin
Ah-Ling Neu
Marie Peebles
Cathryn Robbins
Julie Westgate

Cellos
Lila Ainsworth
Laura Blustein
Phoebe Carrai
Robert Cohen
Eric Edberg
Virginia Kron
Julia Lichten
Michael Pebbles
Laura Sewell
Wyatt Sutherland
Kohji Yanagida

Basses
Drew Campbell
Catherine Garrett
David Murray
Brian Robinson
Timothy Shaffer
David Stallsmith

Flutes
Randolph Bowman
Elizabeth Brown
Robert Bush
Gail Gillespie
Nancy Laupheimer

Oboes
William Bennett
Richard Dallessio
Pamela Hakl
Linda Strommen
Deborah Workman

Clarinets
Jonathan Cohler
Bruce M. Creditor
Michael Lewis Drapkin
David Howard
Albert Rice

Bassoons
Lynn Gaubatz
Ronald Haroutunian
Carole Mason
Susan Nigro
Gary Schultheis

Horns
Laurel Bennert
Jonathan Boen
David Brussel
Thomas Haunton
Ivan Horne
Robert Ward

Trumpets
Dennis Alves
Grant Cooper
Thomas Rolfs
Larry Scofield
Stephen Williams

Trombones
Walter Brauer
Neal Kravitz
Joe Riedel
Arthur H. Smith
Malion Walker

Tubas
Clark Driftmier

Percussion
Daniel Druckman
Jeffrey Fischer
Patrick Hollenbeck
Michael Karcz
James Saporito
Nancy Zeltsman

Harps
Grace Paradise
Amy Wilkins

Keyboard
Martin Amlin

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Harry Shapiro

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1. **OCTOBER 18/19**
 SEIJI OZAWA, conductor
 Maurice André, trumpet
 HUMMEL Trumpet Concerto in E
 ALBINONI Adagio in G for Strings and Organ
 TARTINI Trumpet Concerto in D
 TCHAIKOVSKY Symphony No. 4 in f

2. **DECEMBER 13/14**
 COLIN DAVIS, conductor
 Jessye Norman, soprano
 John Shirley-Quirk, baritone
 MOZART Symphony No. 34 in C, K. 338
 MAHLER Des Knaben Wunderhorn

3. **JANUARY 24/25**
 SEIJI OZAWA, conductor
 Joseph Silverstein, violin
 Pinchas Zukerman, viola
 WEBER 'Ruler of Spirits' Overture
 MOZART Sinfonia Concertante in E flat
 BERLIOZ Harold in Italy

4. **APRIL 4/5**
 SEIJI OZAWA, conductor
 Soprano to be announced;
 Tatiana Troyanos, mezzo-soprano;
 James McCraken, tenor; **Kim Scown**, tenor; **David Arnold**, baritone;
 Werner Klemperer, narrator;
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NOTES

Franz Schubert

Last year we commemorated the 150th anniversary of Beethoven's death; now it is the turn of Franz Schubert, who died on 19 November 1828, twelve weeks before his thirty-second birthday. The Beethoven years of 1970 and 1977 showed how difficult it is to celebrate a composer whose work already saturates our musical system. A good three-quarters of Beethoven's music is in the active repertory; what, however, would we say for Schubert? An eighth? Less? The Unfinished Symphony, the *Trout* Quintet, some of the Impromptus and *Moments Musicaux*, songs like *Gretchen am Spinnrade* and *Der Erlkönig*, the *Ave Maria* and *Die Forelle*, *An die Musik* and the most famous of the Serenades, are insistently with us; some of the other orchestral and chamber music has a growing audience, as have the great song cycles, while more and more pianists find the courage to play the sonatas. But how vague we are apt to be about the early chamber music and the music for piano duet (unless we play it ourselves), and how many hundreds—literally—of unfamiliar songs that leaves. And what, even on the most trivial level, do most of us know about Schubert's "social" choral works, his sacred music, his operas?

Of Schubert himself we have a vivid image—short (five feet exactly) and a bit on the pudgy side, a potato nose, curly brown hair, gold-rimmed spectacles that he didn't take off even when he went to bed; consuming whatever wine or coffee and cigars he could afford or charge; the center of a circle of adoring friends who looked after him, provided him with places to live, joined him on hiking-tours (how much "walking" we find in his music), and with whom he played cards and charades; an unassuming little man whose Viennese accent was as dense as the Knödel in his soup, and who somehow, blithely, without laborious sketching or erasing, composed masterpieces on tablecloths and the backs of menus.

Much of that is true (including the story about his glasses, to which his friends Anselm Hüttenbrenner and Josef von Spaun attest). He could compose at incredible speed—we know quite a lot about that because his teacher, Antonio Salieri, got him in the habit of dating his manuscripts—and his setting of *Hark, hark the lark* from "Schakespear's" *Cymbeline* is merely the most famous of the songs written in a sudden seizure of inspiration, among friends, at a café-table, on the reverse of a menu. But his friends—their rich and moving testimony is collected in a beautiful book, *Schubert: Memoirs by his Friends*, edited by O.E. Deutsch—also noticed that when he sat at the piano to accompany the great Michael Vogl or when he himself sang one of his songs in his own composer's falsetto, something transformed him beyond their recognition. He could compose music which frightened and dismayed them, the death-possessed songs of the *Winter Journey* cycle, for example, which they rejected even though he insisted he liked it best of anything he had done. "My productions came about through my understanding of music and through my pain," he had written in his diary on 27 March 1824, "and those that pain alone produces seem least to please the world." He had warned them these songs would make them shudder, and the friends' rejection was a form of understanding and of love, because

in rejecting the songs they were rejecting his knowledge of death, his own death, then just months away.

"At last I can pour out my whole heart to someone again," the twenty-seven-year old composer wrote to his friend, the painter Leopold Kupelwieser: "You are so good and faithful, you are sure to forgive me things that others would only take very much amiss. To be brief, I feel myself to be the most unhappy, the most wretched man in the world. Picture to yourself a man whose health will never be right again and who, out of sheer despair over that, does everything to make matters constantly worse instead of better. Picture to yourself, I say, a man whose brightest hopes have come to nothing, to whom love and friendship at best offer nothing but pain, someone whose response (creative response at least) to all that is beautiful threatens to vanish, and ask yourself if this is not a wretched, unhappy man. 'My peace is gone, my heart is heavy; never, but never, shall I again find peace.' That could be my daily song now, for each night when I go to sleep I hope never to wake again, and each morning brings back to me yesterday's grief."

His self-awareness comprised a keen sense of his own worth and of his goals and possibilities. In his teens, he subscribed to the conventional view of Beethoven as accountable for the current taste for eccentric music. Before long, he came to perceive Beethoven, his senior by twenty-six years, as the very ideal of all a composer might be. In that same letter to Kupelwieser he reports that he has just finished two quartets and an octet, that he is about to begin another quartet and thus "pave the way toward a big symphony," by which he meant a symphony in the manner and on the scale of one of Beethoven's. His last musical wish, fulfilled five days before his death, was to hear Beethoven's Quartet in C sharp minor, Opus 131. ("The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, one of the violinists at that gathering.) And we know now that the imposing series of works in which Schubert steps forward with growing confidence to present himself as Beethoven's heir—from the Octet, the A minor and *Death and the Maiden* quartets, and the Grand Duo for piano, all of 1824, to the Cello Quintet and the piano sonatas of the last year—was not written without sketches and erasures, without intense concentration and Sitzfleisch.

We have, furthermore, the wrong idea if we imagine this work as going unnoticed and Schubert himself as hopelessly neglected except within the circle of his friends. True, his fame was local, and the E flat Piano Trio was the only work of his to be published abroad in his lifetime. But in fact something like an eighth of his music was in print when he died, not bad for a prolific musician with no connections, without an important career as a performer, and lacking all talent for self-promotion. Vienna, moreover, was a considerable musical center, and it meant something to be known there. On 7 March 1821, Michael Vogl, a star of the Court Opera, sang *Der Erlkönig* at an important charity concert, and that was the end of Schubert's obscurity in the capital. (A month earlier, when announcement was made at a musical soirée that *Der Erlkönig* was available in print, a hundred copies were bought then and there.)

Schubert never attained the success in the theater for which he so ardently longed, neither did he ever hear a professional performance of one

of his symphonies, but for the rest, his music was sung and played, admired, and talked about. Only in the last of his life did he arrange a concert entirely of his own works—the E flat Trio was on the program—but when he did so, the house was filled to bursting, the applause was tumultuous, and plans were at once made for a repeat.

One of the pieces on the program—the date was 26 March, the anniversary of Beethoven's death—was *Auf dem Strome,* the song with horn obbligato that Schubert had just written for the hornist Josef Rudolf Lewy. The poem is by Ludwig Rellstab, a Berliner, a critic and the son of a critic, and two years younger than Schubert. Visiting Vienna in 1825, he had given some of his poems to Beethoven. Thirty years later, Beethoven's amanuensis, Anton Schindler, claimed that he had passed the poems to Schubert after Beethoven's death and that only two days later Schubert had come back to him with completed settings of *Liebesbotschaft, Kriegers Ahnung,* and *Aufenthalt.* Still later—in 1861—Rellstab came up with a better story, that Beethoven himself had asked Schubert to set the poems. That is sheer rodomontade. As for Schindler, he was inventive, and we know that in the interest of his own glory he resorted to forgery but it does not follow that every single thing he said was untrue. This story of his is believable, though it is also not at all unlikely that Schubert got to know Rellstab's poems upon their publication in 1827. What is certain is that in 1827 Schubert became for a time much absorbed by Rellstab's work and that in 1827 and 1828 he set ten of his poems, the seven in *Schwanengesang,* plus *Auf dem Strome, Lebensmut,* and *Herbst.*

The eighth through thirteenth songs of *Schwanengesang* are on poems by Schubert's exact contemporary, Henrich Heine. Here is Richard Capell in his invaluable guide, *Schubert's Songs:* "Heine was different. He was clever. We have not thought of any other Schubertian poet as that. Germans frequently become ruffled by the foreigner's overrating of Heine. It is no good; we cannot resist his special spice—that of the self-critical sentimentalist. He came, of course, of an old race.* His forms were those of the simple Müller [author of *Die schöne Müllerin* and *Winterreise*], which he perfected. But the liquor which he distilled into them had a new taste, being delicately flavoured with the least drop of wormwood. Heine was, in fact, intensely civilized. . . . [He] gave Schubert what so many of his rhymesters had failed him in—a precisely indicated scene and sentiment, and the essence, not the froth, of poetic contemplation. Schubert's response . . . affords the final wonder of his life. Not that Heine struck him as amusing; he evidently struck him by the intensity of the feeling and experience in those artless-seeming, artful lines. Schubert's imagination seized on the hints of scenery; his sympathy overflowed at the other's confession of pain. He was with it all richly appreciative of the poet's concentration, which came as a challenge to him. the exuberant, a challenge that he rose to and encountered superbly."

Schubert imagined the six Heine songs as a cycle, intending to dedicate each song to a different friend. He failed in his attempt in October 1828 to interest the Leipzig publisher Probst in these pieces as well as in the last

*Antisemitism plays its part in the German tendency to "become ruffled by the foreigner's overrating of Heine."—M.S.

three piano sonatas and the C major Cello Quintet. On 17 December 1828, exactly four weeks after the composer's death, Schubert's brother Ferdinand sold the Heine songs, seven Rellstab settings, and the three sonatas to the Viennese publisher Tobias Haslinger for 500 florins, which, translated into 1978 terms, comes to something like $6,000.

Schubert's autograph fair copy, now in the Morgan Library in New York, assembles the seven Rellstab and six Heine songs in their present order. Giving it all the name of *Swan Song* was, however, Haslinger's catchy idea,* and so was adding *Die Taubenpost,* a maneuver that enabled him to allay his and his potential customers' triskaidekaphobia. In any event, *Schwanengesang* is not a unified cycle like *Die schöne Müllerin* and *Winterreise;* rather it is a pair of song-books yoked together, plus one encore. Haslinger's edition, a notably careful and clean job of publishing, came out at Easter 1829.

The brook that carries the lover's message in *Liebesbotschaft* is, as Capell points out, the last of the many Schubert evokes for us. Schubert had started to compose the poem in quite a different manner when he changed his mind and found his way into this gently rippling song. *Kriegers Ahnung* is a compressed version, for home use, as it were, of an operatic *scena* in highly contrasted sections (*Der Wanderer* of 1816 and *Der Tod und das Mädchen* of 1817 are Schubert's most famous essays in the genre). *Frühlingssehnsucht* is light-weight, its charm enhanced by hints of melancholy.

Ständchen is so familiar—and in so many vile arrangements—that one can almost forget how wonderful a song it is in its erotic ardor, and how original in the way the piano supports the serenader's plea. From nightingales and moonlight it is a long way to the angry despair, the inhospitable landscape of *Aufenthalt.* Rellstab's *In der Ferne* is an adroit Goethe imitation about which Capell is right in saying that it "means little or nothing." It did, however, give Schubert ideas, and the turn from minor to major at the *säuselden Lüfte,* the murmuring breezes, is beguiling. *Abschied,* so amiably and easily inventive in its refusal of melancholy, is the last of Schubert's songs on horseback.

Der Atlas hurls singer, pianist, and listener into a new world. Here is merciless articulation of tragic vision. *Ihr Bild* is a weary and tender echo of heartbreak. *Das Fischermädchen* is a charmer, though reading Heine's poem apart from the music one gets a hint of something ironic, a sense of false bottom, that Schubert passes by.

If there is a break between the Rellstab and the Heine songs in *Schwanengesang,* so do the Heine settings themselves divide into two. Now, with *Die Stadt,* we enter a world of feeling and a completeness of musical accomplishment for which nothing in *Schwanengesang* so far has prepared us. Here begins a sequence of three of Schubert's most awesomely great songs. The towered city, disturbed by gusts of wind, stands before us in the misty twilight, and these wondrously spare verses are projected in a language that hovers between song and recitative. The strange chord that shudders across seventeen of the forty measures of *Die Stadt* also begins *Am Meer,* but it leads this time to one of those melodies in major with which Schubert can break

*There is also a separate song of Schubert's called *Schwanengesang,* a grave and lovely setting, composed 1822, of a poem by his classmate Johann Michael Senn, and published by Sauer and Leidesdorf of Vienna in 1823. Also, Mozart's Symphony No. 39 in E flat was popularly known as *The Swan Song.*

the heart more surely than with the darkest minor mode. Then, *Der Doppelgänger.* What the piano plays is as rigorous and steady as the declamation above it is—or seems—free. Here is the greatest, the most original chaconne after Bach (and Brahms would not mind taking second place behind this song). The four repeated bars—reverberating, as Capell says, "with a hint of *Dies Irae*"—undergo subtle modifications of line and chord; sometimes they are stretched as though in tragic and mocking echo of the words *(wohnte mein Schatz . . . auf dem selben Platz . . .);* and when the singer has recognized his own pale and cruel replica *(Du Doppelgänger . . .),* the sequence is broken to make way for an anguished ascent of enigmatic, shrieking harmonies.

After that, the built-in encore. Johann Gabriel Seidl was still in his early twenties when Schubert began to set his verses to music, as he did on a dozen occasions from 1826 on. He was a schoolteacher, a numismatist, later an Imperial Censor, and the husband of one of Schubert's nieces. *Die Taubenpost* makes an enchanting song—and how beautifully voiced the piano part is—and either it or the equally blithe *Hirt auf dem Felsen* is Schubert's last.

—Michael Steinberg

The English prose synopses for all the *Schwanengesang* songs save *Frühlingssehnsucht* and *In der Ferne* are taken from Richard Capell's book, *Schubert's Songs.*

Schwanengesang

Liebesbotschaft

Rauschendes Bächlein, so silbern und hell,
Eilst zur Geliebten so munter und schnell?
Ach, trautes Bächlein, mein Bote sei du;
Bringe die Grüsse des Fernen ihr zu.

All ihre Blumen im Garten gepflegt,
Die sie so lieblich am Busen trägt,
Und ihre Rosen in purpurner Glut,
Bächlein, erquicke mit kühlender Flut.

Wenn sie am Ufer, in Träume versenkt,
Meiner gedenkend, das Köpfchen hängt,
Tröste die Süsse mit freundlichem Blick,
Denn der Geliebte kehrt bald zurück.

Neigt sich die Sonne mit rötlichem Schein,
Wiege das Liebchen in Schlummer ein.
Rausche sie murmelnd in süsse Ruh,
Flüstre ihr Träume der Liebe zu.

Swan Song

Tidings of Love

Hurry, tumble down the valley, little brook!
You are a living link between me and her.
Freshen her flowers. And ah! if she is by the
bank, murmur my messages as you pass.

Kriegers Ahnung

In tiefer Ruh liegt um mich her
Der Waffenbrüder Kreis;
Mir ist das Herz so bang, so schwer,
Von Sehnsucht mir so heiss.

Wie hab ich oft so süss geträumt
An ihrem Busen warm!
Wie freundlich schien des Herdes Glut,
Lag sie in meinem Arm.

Hier, wo der Flammen düstrer Schein
Ach! nur auf Waffen spielt,
Hier fühlt die Brust sich ganz allein.
Der Wehmut Träne quillt.

Herz, dass der Trost dich nicht verlässt,
Es ruft noch manche Schlacht.
Bald ruh ich wohl und schlafe fest,
Herzliebste—gute Nacht!

Warrior's Foreboding

The very eve of battle, and all the men asleep! —all but me. I shall sleep soon enough, but not tonight. My heart is thudding, my brain seems on fire. I shall sleep, but not as once I slept, locking love in my arms with mine locked in love. This is unendurable. I must try to bear up. But what sleep will be mine? Goodbye, life, love, white arms, goodbye!

Frühlingssehnsucht

Säuselnde Lüfte wehend so mild,
Blumiger Düfte atmend erfüllt!
Wie haucht ihr mich wonnig begrüssend an!
Wie habt ihr dem pochenden Herzen getan?
Es möchte euch folgen auf luftiger Bahn,
Wohin? Wohin?

Bächlein, so munter rauschend zumal,
Wollen hinunter silbern ins Tal.
Die schwebende Welle, dort eilt sie dahin!
Tief spiegeln sich Fluren und Himmel darin.
Was ziehst du mich, sehnend
verlangender Sinn,
Hinab? Hinab?

Grüssender Sonne spielendes Gold,
Hoffende Wonne bringest du hold,
Wie labt mich dein selig begrüssendes Bild!
Es lächelt am tiefblauen Himmel so mild
Und hat mir das Auge mit Tränen gefüllt,
Warum? Warum?

Grünend umkränzet Wälder und Höh.
Schimmernd erglänzet Blütenschnee.
So dränget sich alles zum bräutlichen Licht;
Es schwellen die Keime, die Knospe bricht;
Sie haben gefunden, was ihnen gebricht:
Und du? Und du?

Rastloses Sehnen! Wünschendes Herz,
Immer nur Tränen, Klage und Schmerz?
Auch ich bin mir schwellender Triebe
bewusst!
Wer stillet mir endlich die drängende Lust?
Nur du befreist den Lenz in der Brust,
Nur du! Nur du!

Longing for Spring

Gentle breezes, running brooks, how you touch my heart. Why do my eyes now fill with tears? All things in nature have found what they have lacked. But only you can still my desire and free the springtime in my breast.

Ständchen

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht,
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süssen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch dir die Brust bewegen,
Liebchen, höre mich,
Bebend harr ich dir entgegen!
Komm, beglücke mich!

Serenade

Listen, you have only to listen. My voice and the unsleeping leaves and that beseeching nightingale—every sound to-night quivers with desire. You cannot but listen, you cannot but come—come, and give me love.

Aufenthalt

Rauschender Strom, brausender Wald,
Starrender Fels mein Aufenthalt.
Wie sich die Welle an Welle reiht,
Fliessen die Tränen mir ewig erneut.

Hoch in den Kronen wogend sich's regt,
So unaufhörlich mein Herze schlägt,
Und wie des Felsen uraltes Erz,
Ewig derselbe bleibet mein Schmerz.

Resting Place

Howl, wind. Roar, river. Wilderness, my wilderness, your fury of rain matches my tears. As your woods creak and the strong branch is rent, so is my heart breaking. Roar, river! Break, heart!



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In der Ferne

Wehe, den Fliehenden,
Welt hinaus ziehenden!—
Fremde durchmessenden,
Heimat vergessenden,
Mutterhaus hassenden,
Freunde verlassenden
Folget kein Segen, ach!
Auf ihren Wegen nach!

Herze, das sehnende,
Auge, das tränende,
Sehnsucht, nie endende,
Heimwärts sich wendende!
Busen, der wallende,
Klage, verhallende,
Abendstern, blinkender,
Hoffnungslos sinkender!

Lüfte, ihr säuselnden,
Wellen, sanft kräuselnden,
Sonnenstrahl, eilender,
Nirgend verweilender:
Die mir mit Schmerze, ach!
Dies treue Herze brach,
Grüsst von dem Fliehenden,
Welt hinaus ziehenden.

Far Away

No blessing follows those who leave their homeland in bitterness; theirs is a lot of yearning and tears. A greeting to her from the one whose heart she broke and who now sets out to wander far away.

Abschied

Ade! du muntre, du fröhliche Stadt, ade!
Schon scharret mein Rösslein mit
lustigem Fuss;
Jetzt nimm noch den letzten, den
scheidenden Gruss.
Du hast mich wohl niemals noch
traurig gesehn,
So kann es auch jetzt nicht beim
Abschied geschehn.

Ade, ihr Bäume, ihr Gärten so grün, ade!
Nun reit ich am silbernen Strome entlang,
Weit schallend ertönet mein
Abschiedsgesang;
Nie habt ihr ein trauriges Lied gehört,
So wird euch auch keines beim
Scheiden beschert.

Ade, liebe Sonne so gehst du zur Ruh, ade!
Nun schimmert der blinkenden Sterne Gold.
Wie bin ich euch Sternlein am Himmel
so hold;
Durchziehn wir die Welt auch weit und breit,
Ihr gebt überall uns das treue Geleit.

Ade, ihr freundlichen Mägdlein dort, ade!
Was schaut ihr aus blumenumduftetem Haus
Mit schelmischen, lockenden Blicken heraus?
Wie sonst, so grüss ich und schaue mich um,
Doch nimmer wend ich mein Rösslein um.

Farewell

Goodbye, friendly town, friendly folk! You never saw me glum and you won't now. How jolly it was to be here, how jolly, too, to be off and away! The girls blow kisses. Goodbye! There is one window that it's hard to say goodbye to. How jolly it was here! Still, how jolly to be going! Goodbye!

Ade! du schimmerndes Fensterlein hell, ade!
Du glänzest so traulich mit dämmerndem
Schein,
Und ladest so freundlich ins Hüttchen
uns ein.
Vorüber, ach, ritt ich so manches Mal,
Und wär es denn heute zum letzten Mal.

Ade, ihr Sterne, verhüllet euch grau! Ade!
Des Fensterleins trübes,
verschimmernde Licht
Ersetzt ihr unzähligen Sterne uns nicht;
Darf ich hier nicht weilen, muss hier vorbei,
Was hilft es, folgt ihr mir noch so treu!

—Rellstab

Der Atlas

Ich unglückselger Atlas! Eine Welt,
Die ganze Welt der Schmerzen muss ich
tragen.
Ich trage Unerträgliches, und brechen
Will mir das Herz im Leibe.

Du stolzes Herz, du hast es ja gewollt!
Du wolltest glücklich sein, unendlich
glücklich,
Oder unendlich elend, stolzes Herz,
Und jetzo bist du elend!

Atlas

Atlas I, the damned. My burden, the world and the world's woe, a burden not to be borne; and my heart is breaking. Heart! thy proud will it was to scorn all between heaven and hell; and fate said hell.

Ihr Bild

Ich stand in dunkeln Träumen
Und starrt' ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar.
Und wie von Wehmutstränen
Erglänzte ihr Augenpaar.

Auch meine Tränen flossen
Mir von den Wangen herab.
Und ach! ich kann es nicht glauben,
Dass ich dich verloren hab!

Her Picture

Her face in the portrait seemed to stir as I peered, her lips to smile, her eyes to gleam with tears. My tears came too. Ah, this is hard, to believe the unbelievable, that she, she is lost to me.

Das Fischermädchen

Du schönes Fischermädchen,
Treibe den Kahn ans Land;
Komm zu mir und setze dich nieder,
Wir kosen Hand in Hand.

Leg an mein Herz dein Köpfchen
Und fürchte dich nicht zu sehr;
Vertraust du dich doch sorglos
Täglich dem wilden Meer!

Mein Herz gleicht ganz dem Meere,
Hat Sturm und Ebb und Flut,
Und manche schöne Perle
In seiner Tiefe ruht.

The Fishermaiden

Come, you so bold, out there in your boat in all weathers! If the sea cannot frighten you, why should you fear love, mermaid? My heart is like the sea. It can rage, it can soothe; and in its depths there are pearls.

Die Stadt

Am fernen Horizonte
Erscheint, wie ein Nebelbild,
Die Stadt mit ihren Türmen,
In Abenddämmrung gehüllt.

Ein feuchter Windzug kräuselt
Die graue Wasserbahn;
Mit traurigem Takte rudert
Der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal
Leuchtend vom Boden empor,
Und zeigt mir jene Stelle,
Wo ich das Liebste verlor.

The City

The mist is rising and veils the city. The breeze that wrinkles the water is chill, and the oars beat a mournful rhythm. Ah, that last gleam of day! It shows up a place I know, the place where I lost love and all.

Am Meer

Das Meer erglänzte weit hinaus
Im letzten Abendscheine;
Wir sassen am einsamen Fischerhaus,
Wir sassen stumm und alleine.

Der Nebel stieg, das Wasser schwoll,
Die Möwe flog hin und wieder;
Aus deinen Augen, liebevoll,
Fielen die Tränen nieder.

Ich sah sie fallen auf deine Hand
Und bin aufs Knie gesunken;
Ich hab von deiner weissen Hand
Die Tränen fortgetrunken.

Seit jener Stunde verzehrt sich mein Leib,
Die Seele stirbt vor Sehnen;
Mich hat das unglückselge Weib
Vergiftet mit ihren Tränen.

By the Sea

The sea took on the last hues of the sunset. We two, sitting there by the fisherman's hut, stared and said nothing. It grew misty, the tide crept in, and gulls flew to and fro. I saw that she was quietly weeping. Those tears! I fell on my knees and kissed them away from her hand and where they had fallen. Those tears! My lips still burn with them, they have set fire to my blood. Body and soul are wasted by the fatal drink.

Der Doppelgänger

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf
demselben Platz.

Da steht auch ein Mensch und starrt in
die Höhe,
Und ringt die Hände vor
Schmerzensgewalt;
Mir graust es, wenn ich sein Antlitz sehe—
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger, du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle
So manche Nacht, in alter Zeit?

—Heine

The Phantom Double

This must be what they call the dead of night. Heart, do you remember that empty house? Do you remember who used to live there? Ha! somebody here! A man, wringing his hands. Horrible! It is myself. I can see my own face now that the moon comes out. Hi! Signor Ghost! What is the meaning of it? What are you doing, mocking the torments I went through here all those years ago?

Die Taubenpost

Ich hab eine Brieftaub in meinem Sold,
Die ist gar ergeben und treu,
Sie nimmt mir nie das Ziel zu kurz,
Und fliegt auch nie vorbei.

Ich sende sie viel tausendmal
Auf Kundschaft täglich hinaus,
Vorbei an manchem lieben Ort,
Bis zu der Liebsten Haus.

Dort schaut sie zum Fenster heimlich hinein,
Belauscht ihren Blick und Schritt,
Gibt meine Grüsse scherzend ab
Und nimmt die ihren mit.

Kein Briefchen brauch ich zu schreiben mehr,
Die Träne selbst geb ich ihr:
O sie verträgt sie sicher nicht,
Gar eifrig dient sie mir.

Bei Tag, bei Nacht, im Wachen, im Traum,
Ihr gilt das alles gleich,
Wenn sie nur wandern, wandern kann,
Dann ist sie überreich.

Sie wird nicht müd, sie wird nicht matt,
Der Weg ist stets ihr neu;
Sie braucht nicht Lockung, braucht
nicht Lohn,
Die Taub ist so mir treu.

Drum heg ich sie auch so treu an der Brust,
Versichert des schönsten Gewinns;
Sie heisst—die Sehnsucht!
Kennt ihr sie? Die Botin treuen Sinns.

—Seidl

The Pigeon-post

The faithfullest of carrier-pigeons is mine. It wings its way without tiring to a certain house, to a certain person, with messages by the thousand; and day and night are all the same. And my messenger's name? Love-longing?

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SEIJI OZAWA conducting

BERNSTEIN — from *Songfest*
I, too, sing America (Langston Hughes)
Okay, "Negroes" (June Jordan)

YVETTE VANTERPOOL, soprano
JERROLD POPE, baritone

Sonnet: What lips my lips have kissed
(Edna St. Vincent Millay)

KATHRYN ASMAN, mezzo-soprano

A Julia de Burgos (Julia de Burgos)

KATHRYN ASMAN, mezzo-soprano

Music I heard with you (Conrad Aiken)

MARY WESTBROOK-GEHA, mezzo-soprano

Closing Hymn: *Israfel* (Edgar Allan Poe)

MARTHA SHARP, soprano
MARY WESTBROOK-GEHA, mezzo-soprano
KATHRYN ASMAN, mezzo-soprano
DEAN SHOFF, tenor
JERROLD POPE, baritone
KEITH KIBLER, bass

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TCHAIKOVSKY Ceremonial Overture, *1812*

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Baldwin piano

I, too, sing America

I, too, sing America.
I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.
Tomorrow,
I'll sit at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
then.
Besides,
They'll see how beautiful I am
And be ashamed—
I, too, am America.

—Langston Hughes

Okay "Negroes"

Okay "Negroes"
American Negroes
looking for milk
crying out loud
in the nursery of freedomland:
the rides are rough.
Tell me where you got that image
of a male white mammy.
God is vague and he don't take no sides.
You think clean fingernails crossed legs a smile
shined shoes
a crucifix around your neck
good manners
no more noise
you think who's gonna give you something?
Come a little closer.
Where you from?

—June Jordan

What lips my lips have kissed

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply.
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.

Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.

—Edna St. Vincent Millay

A Julia de Burgos

Ya las gentes murmuran que yo so tu enemiga
porque dicen que en verso doy al mundo tu yo.
Mienten, Julia de Burgos. Mienten, Julia de Burgos.
La que se alza en mis versos no es tu voz: es mi voz;
porque tú eres ropaie y la escencia soy yo;
y el más profundo abismo se tiende entre las dos.
Tú eres fría muñeca de mentira social,
y yo, viril destello de la humana verdad.
Tú, miel de cortesanas hipocresías; yo no;
que en todos mis poemas desnudo el corazón.
Tú eres como tu mundo, egoísta; yo no;
que todo me lo juego a ser lo que say yo.
Tú eres sólo la grave señora señorona; yo no;
yo soy la vida, la fuerza, la mujer.
Tú eres de tu marido, de tu amo; yo no; ___

yo de nadie, o de todos, porque a todos, a todos,
en mi limpio sentir y en mí pensar me doy.

Tú te rizas el pelo y te pintas; yo no;
a mi me riza el viento; a mí me pinta el sol.
Tú eres dama casera, resignada, sumisa,
atada a los prejuicios de los hombres; yo no;
que yo soy Rocinante corriendo desbocado
olfatendo horizontes de justicia de Dios.

—Julia de Burgos

To Julia de Burgos

The talk's around that I wish you ill
Because, they say, through verse I give the world your I.
They lie, Julia de Burgos. They lie, Julia de Burgos.
What rises from my lines is not your voice; it's my voice.
For you are but drapery; the essence is I,
And between those two the deepest chasm lies.
You are the frosty doll of social deceit,
and I, a virile flash of human truth.
You are the syrup of genteel hypocrisy; not me.
In every poem I strip my heart bare.
You are selfish, like your universe; not me.
I gamble it all to be exactly as I am.
You are that oh so lofty lady of consequence;
I am the life, the power, the woman.
You are the property of your spouse, your boss; not me.
I'm no one's or everyone's, for to every single one
Through my cleansed senses, through my thoughts I offer myself.
You curl your hair and paint your face; not me.
I get the wind to curl me, the sun to paint me.
Housebound lady, you are resigned, compliant,
Bound to the bigotries of men, not me.
For I am runaway Rosinante, unbridled,
Sniffing out horizons of God's retribution.

—translated by Jamie Bernstein

Music I heard with you

Music I heard with you was more than music,
And bread I broke with you was more than bread;
Now that I am without you, all is desolate,
All that was once so beautiful is dead.
Your hands once touched this table and this silver,
And I have seen your fingers hold this glass.
These things do not remember you, beloved,—
And yet your touch upon them will not pass.
For it was in my heart you moved among them,
And blessed them with your hands and with your eyes;
And in my heart they will remember always,—
They knew you once, O beautiful and wise.

—Conrad Aiken

Israfel

In Heaven a spirit doth dwell
 'Whose heart-strings are a lute,'
None sing so wildly well
As the angel Israfel,
And the giddy stars (so legends tell),
Ceasing their hymns, attend the spell
 Of his voice, all mute.
Tottering above
 In her highest noon,
 The enamoured moon
Blushes with love,
 While, to listen, the red levin
 (With the rapid Pleiads, even,
 Which were seven,)
 Pauses in Heaven.
And they say (the starry choir
 And the other listening things)
That Israfeli's fire
Is owing to that lyre
 By which he sits and sings—
The trembling living wire
 Of those unusual strings.
But the skies that angel trod,
 Where deep thoughts are a duty,
Where Love's a grown-up God,
 Where the Houri glances are
Imbued with all the beauty
 Which we worship in a star.
Therefore, thou art not wrong,
 Israfeli, who despisest
An unimpassioned song;
To thee the laurels belong,
 Best bard, because the wisest!
Merrily live, and long!
The ecstasies above
 With thy burning measures suit—
Thy grief, thy joy, thy hate, thy love,
 With the fervour of thy lute—
 Well may the stars be mute!
Yes, Heaven is thine; but this
 Is a world of sweets and sours,
 Our flowers are merely—flowers,
And the shadow of thy perfect bliss
 Is the sunshine of ours.
If I could dwell
Where Israfel
 Hath dwelt, and he where I,
He might not sing so wildly well
 A mortal melody,
While a bolder note than this might swell
 From my lyre within the sky.

—Edgar Allan Poe

Acknowledgments

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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*

Saturday, 26 August at 8:30

JOSEPH SILVERSTEIN conducting

BERLIOZ — Overture to *Benvenuto Cellini,* Opus 23

PAGANINI — Violin Concerto No. 1 in D, Opus 6
Allegro maestoso
Adagio
Rondo: Allegro spirituoso

SHLOMO MINTZ

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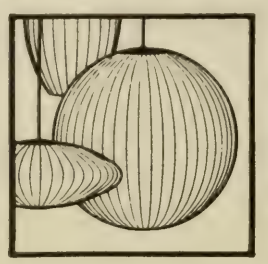
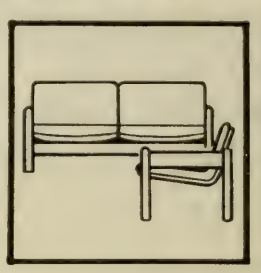
FRANCK — Symphony in D minor
Lento—Allegro non troppo
Allegretto
Allegro non troppo

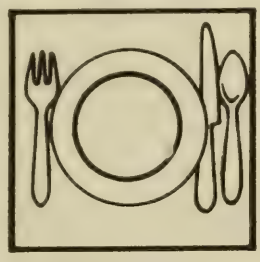
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NOTES

Hector Berlioz
Overture to *Benvenuto Cellini*

Hector-Louis Berlioz was born at Côte-Saint-André, Department of Isère, France, on 11 December 1803 and died in Paris on 8 March 1869. Benvenuto Cellini *was first performed at the Paris Opera on 10 September 1838. The Overture is scored for two flutes (second doubling piccolo), two oboes, two clarinets, four bassoons, four horns, four trumpets, and two cornets à piston, three trombones and ophicleide, timpani, bass drum, cymbals, triangle, and strings.*

The opera *Benvenuto Cellini* was the fulfillment of a special ambition of Berlioz. To him a pronounced success at the Opéra in Paris was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the Conservatoire, while at the Opéra, where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. For this reason Berlioz had to go on earning his living as a feuilletonist, violently disliking the routine which kept him from his creative thoughts.

Forced to arrange his own concerts if his music were to be heard, he would engage battalions of players, and as often as not find himself bankrupt when the affair was over. These were the reasons why such a venture as *Benvenuto Cellini* was of extreme importance to him. The plans and the completion of the score occupied three years of his life.

"The strange career of Benvenuto Cellini," he wrote in his memoirs, "had made such an impression on me that I stupidly concluded that it would be both dramatic and interesting to other people. I therefore asked Léon de Wailly and Auguste Barbier to write me a libretto on it. I must own that even our friends thought it had not the elements essential to success, but it pleased me, and even now I cannot see that it is inferior to many others that are played daily."

Berlioz had hit upon a subject which was to be used by many for operatic purposes in succeeding years. But neither its first audiences nor the opinion of posterity has confirmed this effort of his librettists as successful. It concerns an imaginary love affair in the life of the Renaissance goldsmith. Cellini, while occupied with his statue of Perseus, falls in love with Teresa, the daughter of Balducci, treasurer to the Pope. Teresa having been promised to another by her father, Cellini plots to elope with her and attends the Roman Carnival in disguise as part of his scheme. He stabs an opponent and is accused of murder, but the completion of the wondrous statue results in his pardon.

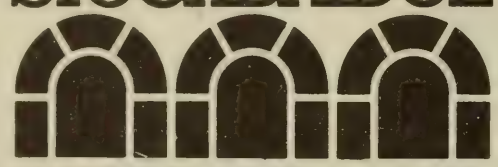
Berlioz by his own account met with a persistent indifference from those in charge of the Opéra, which resulted in interminable rehearsals, a halting production, and the failure of the opera. "Duponchel was then Director of the Opéra," writes Berlioz. "He looked upon me as a kind of lunatic whose music could be nothing buf a tissue of extravagances. ... He went about everywhere saying that he was getting up this opera not for the sake of the music, which he knew must be absurd, but because of the book, which

he thought charming." Apparently Duponchel tried to make up the expense of preparation by economy in the scenery, which was shabby and faded. Habeneck, the conductor at the Opéra, was, according to the composer, quite incapable of understanding the music and openly resentful of his none too tactful suggestions. Within the ranks of the orchestra, some were enthusiastic about the score, others hostile and obstructive.

"The Overture received exaggerated applause," according to Berlioz, describing its first performance," and the rest was hissed with admirable energy and unanimity."

—John N. Burk

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Nicolò Paganini
Violin Concerto No. 1 in D, Opus 6

Nicolò Paganini was born in Genoa on 27 October 1782 and died on 27 May 1840 in Nice. The date of composition of the D major Concerto is not known. His biographer Fétis, a careful and scholarly man, does not commit himself beyond having "an indistinct recollection of [Paganini's] having composed it in 1811." There is record of a performance of it at La Scala, Milan, on 7 March 1816. The orchestra consists of two flutes, two oboes, two clarinets, bassoon and contrabassoon, two horns, two trumpets, three trombones, timpani, bass drum, cymbals, and strings.

Paganini wrote several concertos, carried the manuscript parts with him on tour, and, hiring the local orchestra for each of his important concerts, often relied on these compositions to lift him to the highest point of public excitement. The most useful in his numberless Italian appearances, and in his triumphal progress through Austria and Germany in 1829, seem to have been the two posthumously published as No. 1 in D major and No. 2 in B minor (with the final rondo in bell imitation—*La Campanella*).

Paganini published none of his concertos. He kept them strictly to himself, figuring perhaps that if no other virtuoso played them the world would perforce believe that Paganini and no one else could master their difficulties. This applied also to *Le streghe* (The Witches), the other pyrotechnical variations with orchestral accompaniment, and the pieces which he played, to the general amazement, on the G string only. When approached by publishers, such as Troupenas in England, he put an impossible price on his manuscripts. His reason for publishing the twenty-four capriccios for violin solo may have been to show all and sundry, on paper, how next to impossible they were. Aside from these, all that he published were twelve sonatas for violin and guitar and six string quartets (also with guitar). It was in 1851, eleven years after his death, that two concertos were published, the D major as No. 1, the B minor *(La campanella,* or *La Clochette)* as No. 2. The key of what is now known as the D major Concerto was announced by Paganini as in E flat, and the manuscript parts handed out by him to orchestras were in that key. Violinists were amazed to behold Paganini traverse with ease passages virtually impossible in E flat. They did not guess that having carefully tuned his instrument outside, he had raised the pitch of the strings a half tone and fingered his part in the elementary key of D major.

Paganini was not above subterfuges of this sort. Nor was he above making the most of current tastes for macabre imaginings and extravagant sentiment. An aura of the supernatural clung to the strange, gaunt figure as he appeared on the public platform, thin as a skeleton in dress clothes. His sunken cheeks and sallow complexion (he was genuinely a sick man for many years) accentuated his large nose and the blackness of his eyes. Long, dark brown curling locks (the gray was absent) rested on his shoulders. He could easily have been looked upon as ludicrous. But when he began to play, the spell never failed. The bony fingers, flying up and down, the resulting cascades of notes, the lavish double stops, the mercurial, springing bow, the left hand *pizzicati*, were indeed something new in the world. Lay spectators were only too eager to believe that they were more than

human—the result of some nefarious pact with the devil himself. Paganini was complaisant about such whispered stories so long as they helped the box office. When they had gone far enough for comfort, he would publicly deny them. He once actually published in the newspapers a letter from his mother, to prove that his parentage was both human and Christian.

When Paganini played an adagio, tears flowed freely. It was said by some experts that his *cantabile* was not so full and vibrant as that which certain rivals—Lafont, for example—could command. But the magic was indisputably there. It was imagined that some great passion must have been the source. Paganini's love affairs were indeed numerous, ranging from beggar maid to princess. But there is no sign that he found deep or lasting happiness with any of his "companions," as his practical mother called them. He never married. The alliance with the singer Bianchi, mother of his beloved son Achille, was full of strife. But the questing, the imaginative lover, was never disheartened. The *Scena amorosa,* a lover's dialogue between the G and E strings, never failed to move all hearers.

The Adagio of the D major Concerto is said to have been inspired by the acting of the Italian tragedian Demarini, who impersonated a hopeless prisoner imploring God to end his life. It was at Milan that Paganini saw Demarini, about 1815. This would help to date the Concerto. Unfortunately the same source of inspiration has been applied by Laphaleque to the Adagio of the *Campanella* Concerto.

Paganini had several biographers, some of whom knew him, consulted him, and wrote at first hand—his countryman Conestabile, the Bohemian Schottky, the Parisian Fétis, also Schütz, Laphaleque, Harrys. Their subject naturally welcomed this chance for publicity. He wrote to Schottky on hearing that a book was in the making: "My honor is in your keeping. How fortunate to find an avenger whose name alone suffices to crush the basest calumnies!" These early monographs, tailored to the Paganini craze of their time, are so laden with legend as to be more than a little discouraging to the searcher after ascertainable fact. Let us repeat from them—not a hundred legends—but two, concerning Paganini's birth and his death, as in a sense encompassing the situation. When Paganini was an infant, according to a well-worn tale, an angel appeared to his mother and offered her fulfillment of any single wish for her son. She answered at once, "I should like him to become the greatest violinist the world has ever seen." The other tale touches the time after his death when the poor body lay interminably awaiting permission from the Church for burial in consecrated ground. At night there were heard emerging from the bier the "piteous and extraordinary tones" of a ghostly violin.

Rumors preceded him into new territory. When he delayed his first European tour until 1829, anticipation had grown to such a fever heat that immense audiences paying extravagant prices were a foregone conclusion. When he went to Vienna, his only successful rival for the gaping attention of the curiosity seekers was a giraffe at the *Tiergarten,* the first ever seen in that city. When he first arrived in Paris, the tales about his iniquities had grown into a threat, and Paganini resorted to an old stratagem. He dictated to Fétis an open letter of great length which was widely published. It denied that he had stabbed in the back either his mistress or her lover, and that he had been thrown into prison for eight years and there learned to

play the violin because he had nothing else to do. He denied that while he was playing the phenomenal *Le streghe* in Vienna, a devil with horns and tail had been plainly seen "directing his arm and guiding his bow." Apparently the only bloodthirsty accusation he did not bother to deny at the moment was the he had fashioned his G string from the intestines of a murdered mistress.

How find a just perspective in this tangle of romancing? It would be too simple to accept the word "charlatan" which was so freely tossed about while he lived. His calibre as artist cannot be judged by his compositions, except in so far as they were vehicles for Paganini the performer. And the performer, necessarily known by hearsay, is not fairly to be judged by his public acclaim, or the rapturous "press" which reflected it, or the large fortune which he gathered in Vienna, Berlin, Paris, London, and towns en route. It would be wiser to consult the opinion of the foremost composers of the day, whose judgment we can depend upon, and those critics whose sober authority we can trust. This judgment is uniform and eloquent. It relegates charlatanism to a lesser strain in a complex character, compiled of an extraordinary mixture of talent and circumstance.

Meyerbeer, who actually followed him about Italy, hearing concert after concert, also followed him to Berlin, where he wrote: "Where our powers of thought end, there Paganini begins." And he said to Castel-Blaze in Paris: "Imagine the most astounding effects that can be produced from a violin; dream of the most extravagant prodigies that can be performed with the bow and with melody. Paganini knows how to surpass all your imaginings with his realities." The German and Austrian composers were all on hand to exult in the brilliance of his playing. Schumann, the opponent of all falsity in music, wrote: "Paganini is the turning point in the history of virtuosity." Schubert, in Vienna, finding himself in the rare condition of having some coins in his pocket, spent them to treat a friend to a Paganini concert and said afterwards, "I have heard an angel sing." Friedrich Wieck could not say enough for him, and labored in his behalf in Leipzig. Rellstab, the cautious critic of Berlin, heard the Adagio of one of the concertos and wrote: "I never knew that music contained such sounds. He spoke, he wept, he sang, and yet—compared with his Adagio—all virtuosity is as nothing." Friedrich Zelter, another leathery conservative, went to a Berlin concert in a state of complete septicism, and returned to report to Goethe: "The man is a true rarity; he is the violin itself. One takes fright, one laughs, one is reduced to despair over the most hazardous tricks of technique ... and charm and spirit are not lacking either."

In Paris, the youthful Liszt heard him and wrote: "What a man, what a fiddler, what an artist! Heavens! What suffering and misery, what tortures dwell in those four strings!"

Berlioz, befriended and aided as he was by Paganini, could hardly have been an impartial critic. At a loss for a stronger word, he compared him as some length to a "comet." Let us choose (from the *Soirées d'Orchestre*) his comments on Paganini the composer and orchestrator:

"A volume might be written in discussing all that Paganini has created in his works of novel effect, ingenious contrivances, noble and grandiose forms, and orchestral combinations unknown before his time. His melodies are broad Italian melodies, but full of a passionate ardor seldom found in

the best pages of dramatic composers of his country. His harmonies are always clear, simple, and of extraordinary sonorousness. His orchestration is brilliant and energetic, without being noisy. He often introduces the bass drum into his *tutti* with unusual intelligence."

Following Paganini to London, we shall quote the principal English critic, Chorley: "De Bériot is a sweet, chaste player—but Paganini is a solitary man in his art. There is a relation between an unit and a million—none between him and his fellow men."

And finally, from Rossini, a witticism. "I have wept only three times in my life: the first time was when my earliest opera failed; the second was when, at a boating party, a truffled turkey fell into the water. The third time was when I first heard Paganini play."

—John N. Burk

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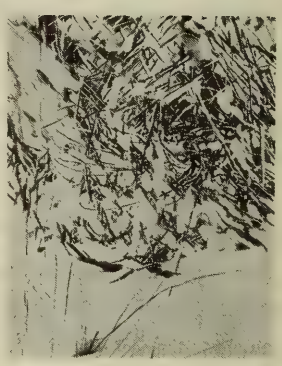
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César Franck
Symphony in D minor

César Auguste Franck was born in Liège, Belgium, on 10 December 1822 and died in Paris on 8 November 1890. He began his D minor Symphony, which is dedicated to Henri Duparc, in 1886 and completed it in the fall of 1888. The first performance was given by the orchestra of the Paris Conservatory Concerts under the direction of Jules Garcin on 17 February 1889. The score calls for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets and two cornets à piston, three trombones, tuba, harp, timpani, and strings.

"One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D minor, and he kindly played it through to me on the piano. I shall never forget the impression made upon me by that first hearing."

The first performance, at the Paris Conservatoire, when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause—was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances, which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for

*D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

more than posthumous recognition—and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Eolides*) which time has proved to be of any great importance. *Les Béatitudes*, which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces—*Psyché*, the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony—that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck—a gospel which was readily apprehended. Ysaÿe played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecreated to the cult of a fierce, grandiloquent, philosophical art: Beethoven's last quartets, the new works of César Franck—discovered very late in the day—and Richard Wagner's great operas—these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire*, lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,'" wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Auteuil, a fashionable institution for young ladies of society, who

often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata—"From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the symphony, the Quartet, and *The Beatitudes*? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.'"

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in consumptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this Symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

All who knew him described Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his music was actually heard and applauded in public. "On the occasions—alas! too few—when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents—his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *Le Chasseur Maudit,* the *Variations Symphoniques* (with M. Louis Diémer), and the second part of *Ruth.* Franck then conducted excerpts from his opera, *Hulda,* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *Variations Symphoniques,* which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the *Béatitudes* suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!'"

—John N. Burk



THOMAS D. PERRY, JR., the Boston Symphony's Executive Director, retires with the close, this weekend, of the orchestra's 1977-78 season. He counts his association with the orchestra as having begun in 1932 when, as a Yale freshman, he began to attend its regular concerts in New Haven. In 1940, he was a student at the very first session of the Berkshire Music Center. Two years later, he served as liaison between Harvard University and the orchestra in the organization of a special series of Bach-Mozart concerts and on 1 January 1946, after service in the United States Navy, he became a full-time member of the Boston Symphony's management team. He had no title then, and describes himself as having been a general busybody, involved in touring, the running of the Berkshire Music Center, and in rendering general assistance to the Manager, George Judd. He became Assistant Manager in 1948, Manager upon Judd's retirement in 1954, and Executive Director in 1973.

Tod and Helen are going just a little way down the road from here to their beautiful house in West Stockbridge—to enjoy the Berkshires year-round, but also to travel and once in a while to go to something other than a symphony concert. Both here and in Symphony Hall, Tod's offices, with their recklessly eclectic assemblage of trivia and memorabilia, have been, in their stylishness and charm, grace and humor, warmth and common sense, altogether characteristic of the man who worked in them. As he leaves these rooms—no doubt with a big but courteously concealed sigh of relief—he goes with a load of thanks, regard, and affection far too great for even a hint of it to be expressed in these few words. But we—all of us at the Boston Symphony—hope that he and Helen know anyway.



Orchestra personnel manager Rosario Mazzeo with Jack Benny, BSO trustee Mike Kelliher, and Mr. Perry



Left to right:
Mr. Perry, Governor Michael Dukakis, Olga Koussevitzky, Seiji Ozawa



Pops conductor Arthur Fiedler with Mr. Perry



Mrs. Perry, Mrs. Koussevitzky, and Mr. Perry



Mr. Perry and Seiji Ozawa on a recent BSO tour.



Mr. Perry (second from left) and his wife Helen (second from right) when he was a student at the Berkshire Music Center.



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—text by Gottfried van Swieten
after the poem by James Thomson

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Autumn
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NOTES

Joseph Haydn
Die Jahreszeiten (The Seasons)

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna on 31 May 1809. He began work on The Seasons *in 1799 and completed the score early in 1801, the first performance taking place under his direction in the Schwarzenberg Palais, Vienna, on 24 April that year. That was a private concert, and the first public performance followed five weeks later in the Redoutensaal, Vienna, on 29 May. The score calls for bass, tenor, and soprano soloists, representing respectively a tenant-farmer called Simon, a young farm laborer by name of Lucas, and Simon's daughter, Hanne; a double chorus; and an orchestra with two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, kettledrums, triangle, tambourine, keyboard, and strings. At these performances John Gibbons accompanies the recitatives at a harpsichord built by Carl Fudge.*

The English translation of the text in our program-book is by Thomas Dunn, Artistic Director of the Handel and Haydn Society, Boston. We reprint it by permission of the Handel and Haydn Society, copyright owners, and with our warm thanks to Mr. Dunn and the Society.

Gottfried Bernhard, Baron van Swieten, was not known to be wanting in self-esteem; even so, he might be astonished to learn how profoundly he affected the course of Western music and how often, indeed how inevitably, historians and critics evoke his name when they speak about his occasional protégés, Haydn and Mozart. Born 1733 in the university town of Leiden in the Netherlands, birthplace also of Rembrandt, Jan Steen, and Gabriel Metsu, he removed to Vienna in 1745 when his father was appointed personal physician to the Empress Maria Theresa. He himself chose a career in the diplomatic corps, holding appointments first in Brussels, Paris, and Warsaw, then, in 1770, becoming Her Majesty's ambassador in Berlin. In 1777, he returned to Vienna, where, until his death in 1803, he was Prefect of the Court Library. He was a keen amateur musician, and three of his wanly competent symphonies are among the countless spurious works published during the eighteenth century under Haydn's name. But it was not as a composer that van Swieten made his mark. In Berlin, when he was not busy negotiating with Frederick the Great over the partition of Poland, he became friends with Carl Philipp Emanuel Bach and with the King's sister, Princess Anna Amalia, herself a pupil in composition of Sebastian Bach's student, Johann Philipp Kirnberger. In those circles, van Swieten came to know the music of Sebastian Bach and George Frideric Handel. That knowledge became a passion, an obsession, and the occasion of relentless propagation of the faith. Mozart would remark in 1782 that at the Sunday musicales in van Swieten's apartments, "nothing but Handel and Bach" was played, and it was for his series of oratorio evenings that Mozart made those fantastical hybrids, his reorchestrations of Handel's *Messiah, Alexander's Feast, Acis and Galates,* and the *Ode for St. Cecilia's Day.* It was chiefly through van Swieten that Haydn and Mozart learned their Handel and Bach, and it is the infusion of those influences into their language that defines the classical style they perfected and that Beethoven would continue. It is curiously

fitting that after the turn of the century, van Swieten became the dedicatee not only of Beethoven's First Symphony, which symbolizes the voice of the future, but also of Johann Nikolaus Forkel's Bach biography, a crucial work in history and criticism that looks both backwards and forwards.

It was probably through Mozart that Haydn was introduced into the van Swieten circle in Vienna, and after Haydn's return in August 1795 from his second visit to London, there were three significant moments of contact between the two men. First, van Swieten prepared the text for the choral version of *The Seven Last Words of the Savior Upon the Cross,* which Haydn had written as an orchestral work for the cathedral at Cadiz in 1785. Then, assuming a function that has to be described both as midwifery and interference, van Swieten made a German version of an oratorio libretto on the subject of the Creation, written by Richard Brinsley Sheridan's father-in-law Thomas Linley, based on *Genesis* and a bit more remotely on *Paradise Lost,* and brought back by Haydn from England. Haydn had been overwhelmed by the huge-scale Handel performances he had heard in Westminster Abbey in 1791—during the *Hallelujah!* in *Messiah* he had burst into tears and cried "He is the master of us all!"—and he was excited to compose a work that would continue the tradition. *Die Schöpfung (The Creation)* had, moreover, a stupendous sucess both at its private premiere in 1798 and at its first public performance in the following year. Van Swieten was determined to consolidate that success and promptly devised a scheme for another oratorio, this one also based on an English source, James Thomson's blank-verse poem, *The Seasons.* He wrote a German libretto, incorporating the Spinning Song of a ballad-poet Gottfried August Bürger and the story of the maid "who kept her honor clean," which is by J.F. Weiss.

"I should never have written it," said the 73-year old composer some four years after the first performance. "I overtaxed myself." Ever after, he blamed the collapse of his health, which can be dated to 1802, on the effort it had cost him to finish his second great oratorio. Yet he had begun the task with enthusiasm, and the score itself is unambiguous evidence that he continued and completed it at the most exalted level of inspiration. Similarly, he resented some of the details on which van Swieten insisted, for instance, the pictorial imitation of lambs and fishes, of birds and bees in *O wie lieblich,* the trio with chorus that concludes *Spring*—"French trash" *(Französischer Quark)* he called it—yet it turns out that he took his patron's and librettist's advice on many points, among them, in that very number, the magnificent change of key at the exclamation *"Ewiger, mächtiger, gütiger Gott!* (Eternal, mighty, merciful God)."

Van Swieten was as right in the feeling that led him to see in *The Seasons* perfect material for Haydn as he was culpably clumsy in his adaptation of that wonderful poem. James Thomson, not to be confused with the nineteenth-century poet of the same name who wrote *The City of Dreadful Night,* was born in Scotland in 1700, and in 1725 went to live in London, where he earned his bread as a private tutor. One of his poems became popular to the point of assuming virtually the status of folk-art, something so taken for granted that we don't even think to ask who wrote it, and that is *Rule, Britannia!,* which occurs in his masque *Alfred* of 1740. *The Seasons* is an earlier work, begun with *Winter* in 1726, being completed by the appearance

of *Autumn* in 1730 but often and extensively revised almost until the poet's death in 1748. As a plotless poem on an immense scale—in its final version it comes close to 5,000 lines—it is original in conception as well as startlingly beautiful in the Miltonic breadth of its rhythm and especially in the loving specificity of detail in its observation of nature. Little of those qualities, God knows, remains in the Baron's thudding *Jahreszeiten.* Also Thomson, who thought blood sports and booze were brutal and brutish, would have been outraged by van Swieten's three cheers for those pastimes. But then again, who would want Haydn not to have composed his hound-dog aria *Seht auf die breiten Wiesen hin,* hunting chorus *Hört, das laute Getön,* and bacchanale *Juchhe, der Wein ist da,* that amazing series of pieces that concludes *Autumn* and that alone could ensure for Haydn a premier place with Titian, Michelangelo, and Turner, Mann and Goethe, Verdi and Stravinsky, as one of the rare artists to whom old age brings the gift of ever bolder invention.

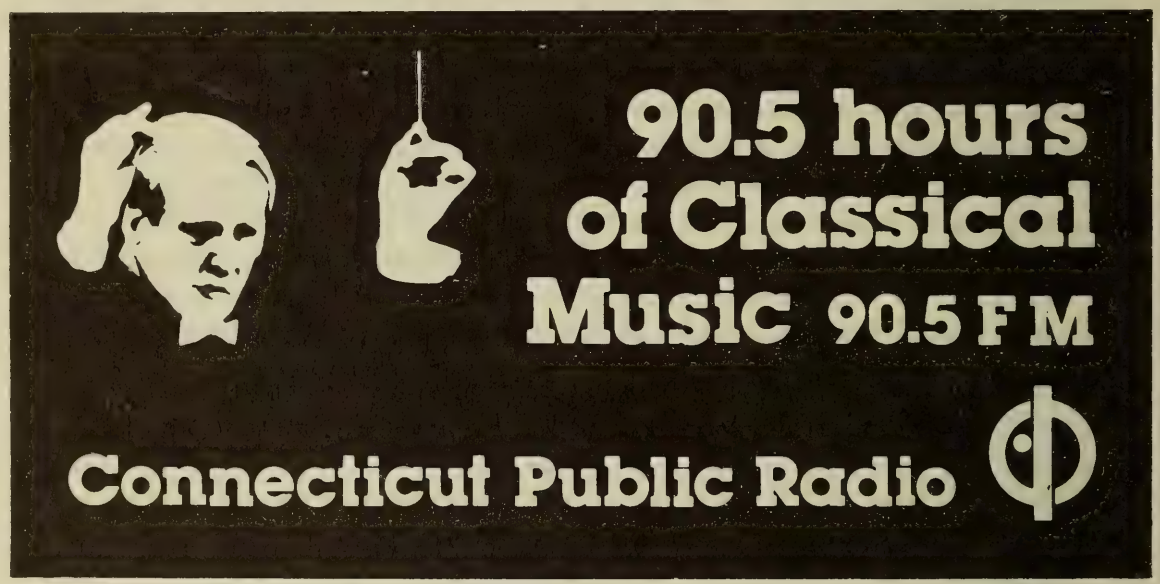
Spring includes, most famously, the aria about the plowman, a piece so familiar that we can be almost led into forgetting how original it is with its witty counterpoint and spicy scoring, not to mention the charming self-quotation. The great Supplication that follows harks back to the Adagio of Haydn's Symphony No. 98. That was one of the first pieces Haydn wrote after receiving the news of Mozart's death, and it goes on to allude to the Andante of the *Jupiter* Symphony. Here, too, the association for Haydn is with Mozart and it takes him this time, with the fugue on *Uns spriesse Überfluss,* into a variant of the *quam olim Abrahae* in his beloved friend's Requiem. Haydn's *Spring* is, on the whole, more gracious than grand and intense, but in this litany and in the so splendidly laid out concluding chorus we begin to get a sense of the worlds his *Seasons* comprehend.

Morning twilight and cock-crow at the beginning of *Summer* are a charming and evocative scene, but nothing surpasses Haydn's painting, later on, of numbing nooday heat. What miracles he achieves with his two woodwinds who play scarcely a dozen notes between them and with his muted strings (and the magical effect of removing the mutes for the last two bars of the tenor's aria). The waiting for the release of a thunderstorm is another of Haydn's extraordinary moments, this, too, managed just with harpsichord, then plucked strings, and two brief and distant drumrolls. Seven years later, Beethoven composed a famous storm scene of his own: he had listened carefully to Haydn's.

With *Autumn,* Haydn seems to ascend to a new plane of inspiration and invention. He complained about van Swieten's hymn in praise of hard work, but it drew from him marvels of scoring and his most magisterial hold on design. It is, however, in the three genre pieces already mentioned that he surpasses himself—in the "pointer" aria in which he again shows his fondness for a hard-edged and spare counterpoint, though what we remember most is the snuffling bassoon, the gunshot, and the bird's plunge to earth; in the hunting chorus with its marvellous art of continuously unfolding and surprising variation, and in so far as it begins in D but ends in E flat, its reckless abandon of harmonic decorum; and in that giddy, harmonically reeling chorus of drinkers, a piece in which Haydn invents Mahler.

Winter brings another three famous, well-loved genre scenes—the description of the traveler lost in the snow (this has a tragic ending in Thomson, but a happy one here), the proto-*Flying Dutchman* Spinning Song, and the enchanting story of the young woman who is so resourceful at dealing with the young lord of understandable but less than ideally honorable intentions. Haydn has shown us a broad range. He has been funny, magnificent, touching, uncannily adept at conjuring up weathers and smells and textures, times of day and movement, people and places. But he has yet more to give us, and the last pages of *The Seasons* take us to new depths and new heights. Winter is old age, and here again, with overwhelming pathos, Haydn's thoughts take him to the beloved friend who ten years before had died two months short of his thirty-sixth birthday, and the orchestra is full of sighs. The music grows in energy, then suspends all motion as the singer points to virtue as the way to salvation and to the Holy Mount. From there it opens into the luminous C major of the final chorus, a movement imbued with an energy born of mastery and faith, vast in its splendor of sound and spirit.

—Michael Steinberg



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Text by Gottfried van Swieten
after the poem of James Thomson
Translation by Thomas Dunn

SPRING

OVERTURE AND RECITATIVE

(The Overture paints the passage of Winter to Spring)

Seht, wie der strenge Winter flieht! Zum fernen Pole zieht er hin. Ihm folgt auf seinen Ruf der wilden Stürme brausend Heer mit grässlichem Geheul.

Seht, wie vom schroffen Fels der Schnee in trüben Strömen sich ergiesst!

Seht, wie von Süden her, durch laue Winde sanft gelockt, der Frühlingsbote streicht!

See how harsh Winter flees! To the distant poles he retreats. There follows at his call the raging company of fierce storms with monstrous howling.

See how the snow pours down in muddy torrents from the precipices!

See, from the south, allured by gentle breezes, Spring rushes in!

CHORUS OF COUNTRY PEOPLE

Komm, holder Lenz!
des Himmels Gabe, komm!
aus ihrem Todesschlaf erwecke die Natur!

Er nahet sich, der holde Lenz,
Schon fühlen wir den linden Hauch,
bald lebet alles wieder auf.

Frohlocket ja nicht allzu früh!
oft schleicht in Nebel eingehüllt
der Winter wohl zurück,
und streut auf Blüt und Keim
sein starres Gift.

Komm, holder Lenz,
des Himmels Gabe, komm!
Auf unsre Fluren senke dich,
und weile länger nicht.

Come, gracious Spring!
Gift of Heaven, come!
From the sleep of death let Nature awake!

The gracious Spring is coming;
We feel his gentle breath already;
All things may live again!

Be joyful none too soon!
For often, wrapp'd in fog,
Winter can creep back
And spread his stiffening poison
On bud and flower.

Come, gracious Spring,
Gift of Heaven, come!
Sink into our fields,
Come, wait no longer!

RECITATIVE

Von Widder strahlet jetzt die helle Sonn auf uns herab. Nun weichen Frost und Dampf, und schweben laue Dünst umher; der Erde Busen ist gelöst; erheitert ist die Luft.

From the Ram the bright sun shines on us now. Frost and cold are softened, and a gentle haze hovers in the air, Earth's bosom is released; the air grows cheerful.

ARIA (Simon)

Schon eilet froh der Ackermann
zur Arbeit auf das Feld,
in langen Furchen schreitet er
dem Pfluge flötend nach.

In abgemessnem Gange dann
wirft er den Samen aus,
den birgt der Acker treu und reift
ihn bald zur goldnen Frucht.

Early goes the plowman
To work his fields;
In lengthy furrows he guides the plow
And whistles himself a tune.

In measured movement,
He sows his seed,
The good soil covers it; soon it will ripen
Into golden fruit.

RECITATIVE

Der Landmann hat sein Werk vollbracht,
und weder Müh noch Fleiss gespart.
Den Lohn erwartet er aus Händen der
Natur, und fleht darum den Himmel an.

The farmer now has done his work,
sparing neither toil nor weariness. The
reward he awaits from Nature, and
prays Heaven for it.

TRIO AND CHORUS: SUPPLICATION

Sei nun gnädig, milder Himmel!
öffne dich und träufe Segen
über unser Land herab!

Lass deinen Tau die Erde wässern!
Lass Regenguss die Furchen tränken!
Lass deine Lüfte wehen sanft,
Lass deine Sonne scheinen hell!

Uns spriesset Überfluss alsdann,
und deiner Güte Dank and Ruhm.

Be gracious, generous Heaven!
Open, and pour thy blessing
On our land below!

Let thy dew wash the earth!
Let thy rainfall give the furrows drink!
Let thy breezes gently blow,
And let thy sun shine bright!

Let abundance bud for us then,
And thanks and praise flow for thy
goodness!

RECITATIVE

Erhört ist unser Flehn; der laue West
erwärmt und füllt die Luft mit feuchten
Dünsten an.

Sie häufen sich, nun fallen sie und
giessen in der Erde Schoss den Schmuck
und Reichtum der Natur.

Our prayer is heard: the gentle west
grows warm and the air fills with humid
haze.

It gathers, and now rain falls and pours
down Nature's riches and beauty on
earth's bosom.

SONG OF JOY (with alternating Choruses of Youths)

O wie lieblich ist der Anblick
der Gefilde jetzt!
Kommt, ihr Mädchen, lasst uns wallen
auf der bunten Flur!
Kommt, ihr Burschen, lasst uns wallen
zu dem grünen Hain!
Seht die Lilie, seht die Rose,
seht die Blumen all!
Sheht die Auen, seht die Wiesen,
seht die Felder all!

O how lovely is the sight
of the open country!
Come, ye maids, let us wander
through the many-colored fields!
Come, lads, let us wander
to the green groves!
See the lilies, see the roses,
see all the flowers!
See the meadows, see the fields,
see the pastures!

Seht die Erde, seht die Wasser,
seht die helle Luft!
Alles lebet, alles schwebet,
alles reget sich.

Seht die Lämmer, wie sie springen!
Seht die Fische, welch Gewimmel!
Seht die Bienen, wie sie schwärmen!
Seht die Vögel, welch Geflatter!

Welche Freude, welche Wonne,
schwellet unser Herz!
Süsse Triebe, sanfte Reize heben
unsre Brust!
Was ihr fühlet, was euch reizet,
ist des Schöpfers Hauch.
Lasst uns ehren, lasst uns loben,
lasst uns preisen ihn!
Lasst erschallen, ihm zu danken, eure
Stimmen hoch!

Ewiger mächtiger, gütiger Gott!
Von deinem Segensmahle
hast du gelabet uns.
Vom Strome deiner Freuden
hast du getränket uns.

Ehre, Lob und Preis sei dir,
ewiger, mächtiger, gütiger Gott!

See the earth, see the water,
see the sparkling air!
Everything's alive, everything floats,
everything's in motion.

See the lambs, how they spring!
See the fish, what a school!
See the bees, what a swarm!
See the birds, what a flock!

What joy, what bliss swells in
our hearts!
Sweet motives, gentle impulses stir
our breast.
What you feel, what moves you,
is the Creator's breath!
Let us honor him, let us praise him,
let us worship him!
Let your voices be lifted up in
thanking him!

Eternal, mighty, merciful God.
From thine abundant table
Thou hast satisfied us.
From the streams of thy joys
Thou hast given us drink!

Honor, praise and thanks be unto thee,
Eternal, mighty, merciful God!

SUMMER

OVERTURE AND RECITATIVE

(The Overture paints the dawn of day)

In grauem Schleier rückt heran das sanfte Morgenlicht; mit lahmen Schritten weicht vor ihm die träge Nacht zurück.

Zu düstren Höhlen flieht der Leichenvögel blinde Schar, ihr dumpfer Klageton beklemmt das bange Herz nicht mehr.

Des Tages Herold meldet sich; mit scharfem Laute rufet er zu neuer Tätigkeit den ausgeruhten Landmann auf.

In the gray haze the gentle light of morning first appears; with halting step sluggish night retreats before it.

To their dismal caves blind ravens fly; their ghostly moaning frightens the heart no more.

The herald of day announces himself: with piercing tone he calls the rested farmer to his chores.

ARIA AND RECITATIVE (Simon and Hanne)

Der muntre Hirt versammelt nun
die frohen Herden um sich her;
zur fetten Weid auf grünen Höhn,
treibet er sie langsam fort.

Nach Osten blickend steht er dann
auf seinem Stabe hingelehnt,
zu sehn den ersten Sonnenstrahl,
welchem er entgegenharrt.

Die Morgenröte bricht hervor, wie
Rauch verflieget das leichte Gewölk.
Der Himmel pranget im hellen Azur,
der Berge Gipfel im feurigen Gold.

The cheerful shepherd gathers
His happy flock about him;
To rich pasture land
He sends them slowly forth.

Then looking east, he stops
And leans upon his crook
To catch the first rays of the sun,
Which he patiently awaits.

The morning sunrise breaks; the nimble clouds disperse like smoke. Heaven shines bright azure, the mountain peaks in fiery gold.

TRIO AND CHORUS

Sie steigt herauf, die Sonne,
sie naht, sie kommt, sie strahlt.
Sie scheint in herrlicher Pracht,
in flammender Majestät!

Heil, o Sonne, Heil!
des Lichts und Lebens Quelle, Heil!
O du, des Weltalls Seel und Aug,
der Gottheit, Schönstes Bild!
Dich grüssen dankbar wir!

Wer spricht sie aus, die Freuden alle,
die deine Huld in uns erweckt?
Wer zählet sie, die Segen alle,
die deine Mild' auf uns ergiesst?

Die Freuden! O wer spricht sie aus?
Die Segen! O wer zählet sie!
Dir danken wir, was uns ergötzt.
Dir danken wir, was uns belebt.
Dir danken wir, was uns erhält.
Dem Schöpfer aber danken wir,
was deine Kraft vermag.
Dir jauchzen alle Stimmen,
dir jauchzet die Natur.

The sun climbs up; it mounts the skies,
It comes still closer, casting its rays,
Shinning in glorious beauty,
A flaming majesty on high!

Hail, O Sun, all hail!
Welcome, thou light and life-giver!
Thee, the soul and eye of the universe,
Fair reflection of the Creator,
Thankfully we welcome.

Who can tell of all thy joys
And noble graces instilled in us?
Who can count the blessings
Thy goodness pours out for us?

The joys, who can tell of them?
The blessings, who can number them?
We thank thee for what delights us.
We thank thee for what revives us.
We thank thee for what sustains us.
But we thank the Creator
For what thy power permits us.
To thee all voices shout for joy;
In thee all nature laughs.

RECITATIVE

Nun regt und bewegt sich alles umher,
ein buntes Gewühl bedecket die Flur.
Dem braunen Schnitter neiget sich der
Saaten wallende Flut, die Sense blitzt,
da sinkt das Korn; doch steht es bald
und aufgehäuft in festen Garben
wieder da.

Die Mittagssonne brennet jetzt in voller
Glut, und giesst durch die entwölkte

All now moves with life; a cheerful crowd covers the meadows. The welling tide of ripened crops are bending beyond the reaper. The scythe flashes, and the grain sinks down, but soon is piled up again in standing sheaves.

Now the noonday sun is blazing in full heat, pouring its power through the

Luft ihr mächtiges Feuer in Strömen hinab. Ob den gesengten Flächen schwebt in niederm Qualm ein blendend Meer von Licht und Widerschein.

cloudless sky in streams of light, Over the scorched plains there arises from below thick smoke—a dazzling sea of light and reflection.

CAVATINA (Lucas)

Dem Druck erlieget die Natur.
Welke Blumen, dürre Wiesen,
trockne Quellen,
alles zeigt der Hitze Wut,
und kraftlos schmachten Mensch und Tier am Boden hingestreckt.

Nature dies under the weight.
Withered blossoms, parches fields,
dried-up springs,
All show the heat's fury,
And man and beast, drained of strength,
Stretch out along the ground.

RECITATIVE

Willkommen jetzt, o dunkler Hain, wo der bejahrten Eiche Dach den kühlenden Schirm gewährt, und wo der schlanken Espe Laub mit leisem Gelispel rauscht!

How welcome then a shaded grove, where the shade of ageless oaks gives cool protection, and where slender aspen leaves rustle in gentle whispers!

Am weichen Moose rieselt da in heller Flut der Bach, und fröhlich summend irrt und wirrt die bunte Sonnenbrut.

Through soft moss ripples a brook in sparkling stream, and a swarm of butterflies buzzes back and forth.

Der Kräuter reinen Balsamduft verbreitet Zephyrs Hauch, und aus dem nahen Busche tönt des jungen Schäfers Rohr.

The spicy smell of balsam trees spreads out on Zephyr's breath, while from the nearby thicket the shepherd's reedy pipe is speaking.

ARIA (Hanne)

Welche Labung für die Sinne!
Welch' Erholung für das Herz!
Jeden Aderzweig durchströmet,
und in jeder Nerve bebt erquickendes Gefühl.

O what comfort for the senses!
What rest for the heart!
Refreshment courses
Through every nerve and capillary.

Die Seele wachet auf zu reizendem Genuss, und neue Kraft erhebt durch milden Drang die Brust.

The soul awakes to the stimulation,
And, with gentlest pressure, new strength revives the soul.

RECITATIVE

O seht! Es steiget in der schwülen Luft am hohen Saume des Gebirgs von Dampf und Dunst ein fahler Nebel auf. Empor gedrängt dehnt er sich aus, und hüllet bald den Himmelsraum in schwarzes Dunkel ein.

Behold, on the mountain top arising in the sultry air a pale fog of mist and haze. It climbs aloft, spreading out, enveloping the heavens in blackness.

Hört, wie vom Tal ein dumpf Gebrüll den wilden Sturm verkünd't! Seht, wie von Unheil schwer, die finstre Wolke langsam zieht, und drohend auf die Ebne sinkt!

Hear from the valley the muffled roar foretelling a fierce storm! See the troublous clouds drawing slowly nearer, threatening the plains:

In banger Ahnung stockt das Leben der Natur, Kein Tier, kein Blatt beweget sich, und Todesstille herrscht umher.

In anxious presentiment! Nature stands stock still: Not a leaf, not a creature moves; deathly silence reigns.

CHORUS

Ach! das Ungewitter naht!
Hilf uns, Himmel!
O wie der Donner rollt!
O wie die Winde toben!
Wo fliehn wir hin?

Help! the cloud burst nears!
Heaven help us!
How the thunder rolls!
How the wind is gusting!
Where can we take shelter?

Flammende Blitze durchwühlen die Luft; den zackigen Keilen berstet die Wolke, und Güsse stürzen herab.

Flashing lightening splits the clouds,
And torrents pour down.

Wo ist Rettung!
Wütend rast der Sturm.
Himmel, hilf uns!
Weh uns Armen!

Where is shelter?
Furiously on the storm rages.
Woe unto us!
Heaven help us!

Der weite Himmel entbrennt.
Schmetternd krachen Schlag auf Schlag
die schweren Donner fürchterlich.
Erschüttert wankt die Erde
bis in des Meeres Grund.

The sky is ablaze
As blow on blow,
The deafening thunder crashes upon us.
Embattled earth quakes
To the very ocean's floor.

TRIO AND CHORUS

Die düstren Wolken trennen sich;
gestillet ist der Stürme Wut.
Vor ihrem Untergange
blickt noch die Sonn' empor,
und von dem letzten Strahle glänzt
mit Perlenschmuck geziert die Flur.

The gloomy clouds now part;
The madness of the storm is stilled.
In its setting,
The sun shines forth again,
And, with its dying beams,
Makes pearls of raindrops to grace the fields.

Zum lang gewohnten Stalle kehrt,
gesättigt und erfrischt, das fette Rind zurück.

The cattle move back refreshed and full
To their accustomed stalls.

Dem Gatten ruft die Wachtel schon.
Im Grase zirpt die Grille froh.
Und aus dem Sumpfe quakt der Frosch.
Die Abendglocke tönt.

The quail is calling to his mate
And crickets chirp in the grass.
From the marshes croak the frogs.
The Angelus is tolling.

Von oben winkt der helle Stern
und ladet uns zur sanften Ruh.
Mädchen, Bursche, Weiber, kommt!
unser wartet süsser Schlaf,
wie reines Herz, gesunder Leib,

Above the stars are twinkling,
Bidding us to gentle rest.
Lads and lasses, matrons, come,
Sweet sleep invites us,
As is given the pure of heart, the healthy body—

und Tages Arbeit ihn gewährt.

Reward for the day's labor.

Wir gehn, wir folgen euch.

We come, we follow.

INTERMISSION

AUTUMN

OVERTURE AND RECITATIVE

(The Overture depicts the husbandman's satisfaction at the abundant harvest)

Was durch seine Blüte der Lenz zuerst versprach, was durch seine Wärme der Sommer reifen hiess, zeigt der Herbst in Fülle dem frohen Landmann jetzt.

Den reichen Vorrat führt er nun auf hochbeladnen Wagen ein. Kaum fasst der weiten Scheune Raum, was ihm sein Feld hervorgebracht.

Sein heitres Auge blickt umher, es misst den aufgetürmten Segen ab, und Freude strömt in seine Brust.

What in springtime's blossoms was promised, what through its warmth Summer brought to ripeness, now Autumn gives the happy husbandman in abundance.

He heaps the rich bounty high on wagons; scarcely is there room in the barns for what his fields have given back.

He looks around his accumulated bounty with pleased eye, and joy fills his heart to the brim.

TRIO WITH CHORUS

So lohnet die Natur den Fleiss,
ihn ruft, ihn lacht sie an,
ihn muntert sie durch Hoffnung auf,
ihm steht sie willig bei,
ihm wirket sie, mit voller Kraft.

Von dir, o Fleiss, kommt alles Heil.
Die Hütte, die uns schirmt,
die Wolle, die uns deckt,
Die Speise, die uns nährt,
ist deine Gab ist dein Geschenk.

O Fleiss, o edler Fleiss,
von dir kommt alles Heil.
Du flössest Tugend ein,
und rohe Sitten milderst du.
Du wehrest Laster ab,
und reinigest der Menschen Herz.
Du stärkest Mut und Sinn
zum Guten und zu jeder Pflicht.

Thus Nature rewards honest toil;
It calls, shows favor,
Encourages with hope,
And stands ready to produce
In fullest measure.

From thee, O labor, flows every blessing.
The houses which shelter us,
The clothing which covers us,
The food which refreshes us,
These are thy gifts to us.

O labor, noble toil,
from thee comes every blessing.
Virtue flows from thee,
and coarse manners are polished.
You ward off vice,
and purify mankind.
You strengthen courage and will
for good or duty.

RECITATIVE

Seht, wie zum Haselbusche dort die rasche Jugend eilt! An jedem Aste schwinget sich der Kleinen lose Schar, und der bewegten Staud entstürzt gleich Hagelschau'r die lockre Frucht.

Hier klimmt der junge Bau'r den hohen Stamm entlang die Leiter flink hinauf. Vom Wipfel der ihn deckt, sieht er sein Liebchen nahn, und ihrem Tritt entgegen fliegt dann im trauten Scherze die runde Nuss herab.

See, to the hazelwood trees the boys have run! They chin themselves on the boughs which rain down hazelnuts like hail-stones.

Against the trunk the young farmer sets his ladder and nimbly climbs it. From the treetop hidden in the leaves he sees his beloved and throws a nut at her feet in intimate jest.

Im Garten stehn um jeden Baum die
Mädchen gross und klein, dem Obste,
das sie klauben, an frischer Farbe gleich.

In the garden the girls are standing
around the trees, each fat or thin,
the sprightly color of the fruit she is
picking.

DUET (Lucas and Hanne)

Ihr Schönen aus der Stadt, kommt her!
Blickt an die Töchter der Natur,
die weder Putz noch Schminke ziert.
Da seht mein Hannchen, seht!

Ye beauties of the town, come here!
See the daughters of the field
Whom neither art nor skill adorn.
Behold my Jane.

Ihr blüht Gesundheit auf den Wangen,
im Auge lacht Zufriedenheit,
und aus dem Munde spricht das Herz,
wenn sie mir Liebe schwört.

She blooms with health in her cheeks,
Her eyes laugh happiness;
Her heart speaks on her lips
When she vows her love to me.

Ihr Herrchen süss und fein, bleibt weg!

Ye Gentlemen so sweet and fine,
stay away!

hier schwinden eure Künste ganz,
und glatte Worte wirken nicht,
man gibt euch kein Gehör.

Your false wiles are vain,
Your polished words
Will go unheaded.

Nicht Gold, nicht Pracht kann uns
verblenden,
ein redlich Herz ist, was uns rührt,
und meine Wünsche sind erfüllt,
wenn treu mir Lucas ist.

No gold nor finery will
dazzle us.
An honest heart will move us,
And all my wishes will come true
When Lucas is faithful.

Blätter fallen ab,
Früchte welken hin,
Tag und Jahr vergehn,
nur meine Liebe nicht.

Leaves fall,
Fruit withers,
Days and years pass away.
But not my love.

Schöner grünt das Blatt,
süsser schmeckt die Frucht,
heller glänzt der Tag,
wenn deine Liebe spricht.

Greener grows the leaf,
Sweeter tastes the fruit,
The day shines brighter
When love speaks.

Welch ein Glück ist treue Liebe!
unsre Herzen sind vereinet,
trennen kann sie Tod allein.
Liebstes Hannchen!
Bester Lucas!

What a fortune is true love!
Our hearts are united;
Death alone can part us.
Beloved Jane!
Dearest Lucas!

Lieben und geliebet werden
ist der Freuden höchster Gipfel,
ist des Lebens Wonn und Glück!

To love and be loved
Is the highest peak of joy,
Life's best fortune and bliss!

RECITATIVE

Nun zeiget das entblösste Feld der
ungebetnen Gäste Zahl, die an den
Halmen Nahrung fand, und irrend jetzt
sie weiter sucht. Des kleinen Raubes
klaget nicht der Landmann, der ihn
kaum bemerkt; dem Übermasse
wünscht er doch nicht

Now the new-mown fields disclose a
number of uninvited guests, who found
food on the stalks, and now are seeking
far and wide. The farmer does not
complain about such little thieves;
he scarcely notices them: it is the
abundance he wishes not to be stolen.

ausgestellt zu sein. Was ihn dagegen sichern mag, sieht er als Wohltat an, und willig fröhnt er dann zur Jagd, die seinen guten Herrn ergötzt.

Whatever may make it safe he considers good, and he is a willing slave to the hunt, which delights his lord.

ARIA (Simon)

Seht auf die breiten Wiesen hin!
seht, wie der Hund im Grase streift!
am Boden suchet er die Spur,
und geht ihr unablässig nach.

See yonder in the open meadow
How the hound patrols.
He seeks the scent upon the ground;
Ceaselessly he roams.

Jetzt aber reisst Begierd ihm fort!
er horcht auf Ruf und Stimme nicht mehr.
Er eilet zu haschen, da stockt sein Lauf,
nun steht er unbewegt wie Stein.

Now instinct impels him;
He heeds command no more;
He hastes to conquest, he stops
And stands still as stone.

Dem nahen Feinde zu entgehn,
erhebt der scheue Vogel sich,
doch rettet ihn nicht schneller Flug.
Es blitzt, es knallt, ihn erreichet das Blei,
und wirft ihn tot aus der Luft herab.

To escape his enemy
The frightened bird flies up;
But swiftest flight can't save him now;
A flash — a shot — the bullet finds its mark,
And flings him dead from sky to ground.

RECITATIVE

Hier treibt ein dichter Kreis die Hasen aus dem Lager auf. Von allen Seiten hingedrängt, hilft ihnen keine Flucht. Schon fallen sie, und liegen bald in Reihen freudig hingezählt.

Now the hares must leave their hiding places. Hemmed in from all sides, they have no escape. Soon they lie neatly in rows, and cheerfully are counted.

CHORUS OF HUNTERS

Hört das laute Getön,
das dort im Walde klinget!
Es ist der gellenden Hörner Schall,
der gierigen Hunde Gebelle.

Hear the noisy sound
That sets the forest ringing —
The braying horn,
The eager, bugling hounds.

Schon flieht der aufgesprengte Hirsch;
ihm rennen die Doggen und Reiter nach.
Er flieht! er springt!
O wie er sich streckt!

Already the leaping stag has fled
With hounds and horses in hot pursuit.
He runs, he flees! How he leaps!
How he stretches himself?

Da bricht er aus den Gesträuchen hervor,
und läuft über Feld in das Dickicht hinein!
Jetzt hat er die Hunde getäuscht;
zerstreuet schwärmen sie umher.

Now he breaks out of the brush
And runs through the fields into the thicket.
He has tricked the hounds!
They scatter and stray — the pack is broken up.

Tajo! Tajo! Der Jäger Ruf,
der Hörner Klang 'versammelt aufs neue sie.
Ho! Tajo! Tajo!

Tayo! tayo! The hunters' cries,
The crackling horns rally them again.
Tayo! ho! tayo!

Mit doppeltem Eifer stürzet nun der Haufe vereint auf die Fährte los.

Von seinen Feinden eingeholt,
an Mut und Kräften ganz erschöpft
erlieget nun das schnelle Tier.
Sein nahes Ende kündet an
des tönenden Erzes Jubellied,
der freudigen Jäger Siegeslaut:

Halali! Halali!

With doubled zeal the pack picks up the scent.

Surrounded by his enemies,
Exhausted in strength and courage,
Behold, the fleet deer dies.
His death a song proclaims:
A song of joy the brasses sing,
A song of victory the happy hunters shout:
Hurray! Hurray!

RECITATIVE

Am Rebenstocke blinket jetzt die helle Traub in vollem Safte, und ruft dem Winzer freundlich zu, dass er zu lesen sie nicht weile. Schon werden Kuf und Fass zum Hügel hingebracht, und aus den Hütten strömet zum frohen Tagewerke das muntre Volk herbei.

Seht, wie den Berg hinan von Menschen alles wimmelt! Hört, wie der Freudenton von jeder Seit erschallet! Die Arbeit fördert lachender Scherz vom Morgen bis zum Abend hin, und dann erhebt der brausende Most die Fröhlichkeit zum Lustgeschrei.

On the vines the juicy grapes are hanging full ripe; they cry out to the vintner to be gathered without delay. Soon barrels and vats are brought to the mountainside, and from the houses joyful people stream out to join in the happy work.

The mountain is aswarm with people. Hear the joyful cries ringing from every side. The work calls forth many a joke from morn to night, and the fermenting new wine raises the happiness to shouts of joy.

CHORUS

Juchhe, juchhe! der Wein ist da,
die Tonnen sind gefüllt,
nun lasst uns fröhlich sein,
aus vollem Halse schrein!

Lasst und trinken!
trinket, Brüder, lasst uns fröhlich sein.
Lasst uns singen!
singet alle, lasst uns fröhlich sein.
Es lebe der Wein!

Es lebe das Land, wo er uns reift!
Es lebe das Fass, das ihn verwahrt!
Es lebe der Krug, woraus er fliesst!

Kommt ihr Brüder! füllt die Kannen,
leert die Becher, lasst uns fröhlich sein.
Haida!

Nun tönen die Pfeifen und wirbelt die Trommel.
Hier kreischet die Fiedel, da schnarret die Leier,
und dudelt der Bock.

Schon hüpfen die Kleinen und springen die Knaben.

Hurray! Here's the wine!
The barrels have been filled,
Now let's be happy.
Hurray! Scream at the top of your lungs!

Drink, brothers, and be happy.
Everybody sing and be happy!
Hurray! Long live the wine!

Long live the land that ripens it!
Long live the cask that nurtures it!
Long live the pitchers from which it pours.

Come, brothers, fill the tankards,
Drain the glasses, and be happy.

Now the fifes and drums are playing.
The fiddles are scraping and the hurdy-gurdy is wheezing,
And the bag-pipe is droning.

The children are skipping and leaping,

Dort fliegen die Mädchen, im Arme der Burschen, den lädlichen Reihn.
Heisa, hopsa, lasst uns hüpfen!
Jauchzet, lärmet! Springet, tanzet! lachet, singet!

Nun fassen wir den letzten Krug, und singen dann in vollem Chor dem freudenreichen Rebensaft!

Es lebe der Wein, der edle Wein, der Grillen und Harm verscheucht!
Sein Lob ertöne laut und hoch in tausendfachem Jubelschall!

Haida, lasst uns fröhlich sein, aus vollem Halse schrein,

Juch! Juch!

The girls are flying through the lines of dancers on the arms of their partners.
Hurray! let's skip and jump and dance.
Scream, and be noisy, laugh and sing, leap and dance!

Now seize the last jug and sing in chorus to the happy-making wine:

Long live the wine, the noble wine that chases grief and melancholy away.
Its praise proclaim loud and clear.

Be happy! Scream at the top of your lungs!

Hurray! Hurray!

WINTER

OVERTURE AND RECITATIVE

(The Overture paints the thick fogs at the beginning of Winter)

Nun senket sich das blasse Jahr, und fallen Dünste kalt herab. Die Berg' umhüllt ein grauer Dampf, der endlich auch die Flächen drückt, und am Mittage selbst der Sonne matten Strahl verschlingt.

Aus Lapplands Höhlen schreitet er, der stürmisch düstre Winter jetzt. Vor seinem Tritt erstarrt in banger Stille die Natur.

Now the dying year sinks to rest, and chilling mists roll in. Gray mist envelops the mountains and descends to the plains; even at noon the sun shines forth in feeble rays.

From Lapland's icy caves Winter comes with gloomy storms, and Nature at his step congeals in anxious quiet.

CAVATINA (Hanne)

Licht und Leben sind geschwächet,
Wärm' und Freude sind verschwunden.
Unmutsvollen Tagen folget
schwarzer Nächte lange Dauer.

Light and life have weakened,
Warmth and joy have vanished.
Dreary days follow
Lengthy nights of darkness.

RECITATIVE

Gefesselt steht der breite See, gehemmt in seinem Laufe der Strom. Im Sturze vom türmenden Felsen hängt, gestocket und stumm der Wasserfall. Im dürren Haine tönt kein Laut. Die Felder deckt, die Täler füllt ein' ungeheure Flockenlast. Der Erde Bild ist nun ein Grab, wo Kraft und Reiz erstorben liegt, wo Leichenfarbe traurig herrscht, und wo dem Blicke weit umher nur öde Wüstenei sich zeigt.

The sea is fettered, the tied is chained in its course. The waterfalls stock still and mute hang from the towering rocks. In barren fields no sound is heard. The meadows and the valleys stand covered by a monstrous weight of snowflakes. The earth is a picture of a grave where strength and charm lie dead, where death's pallor rules, and where only bleak wasteland is seen.

ARIA (Lucas)

Hier steht der Wandrer nun,
verwirrt und zweifelhaft,
wohin den Schritt er lenken soll.
Vergebens suchet er den Weg,
ihn leitet weder Pfad noch Spur,
vergebens strenget er sich an,
und watet durch den tiefen Schnee,
et findt sich immermehr verirrt.

Jetzt sinket ihm der Mut,
und Angst beklemmt sein Herz,
da er den Tag sich neigen sieht,
und Müdigkeit und Frost
ihm alle Glieder lähmt.

Doch plötzlich trifft sein spähend Aug'
der Schimmer eines nahen Lichts.

Da lebt er wieder auf,
vor Freude pocht sein Herz.
Er geht, er eilt der Hütte zu,
wo starr und matt er Labung hofft.

Here stands a wanderer,
Bewildered and confused,
Which way to take.
Vainly he seeks the path;
Neither footprint nor lane guides him.
He stretches every nerve
Dragging through the drifted snow
Only to find himself more confused.

His courage sinks,
Fear clutches his heart
As he sees the daylight running out
And frost and exhaustion
Reach every limb.

Suddenly his watchful eye
Catches the shimmer of a near-by light.

He lives again,
His heart throbs with joy.
He goes, he runs to the cottage
Where, numbed and wet, his spirit revives.

RECITATIVE

So wie er naht, schallt in sein Ohr, durch heulende Winde nur erst geschreckt, heller Stimmen lauter Klang. Die warme Stube zeigt ihm dann des Dörfchens Nachbarschaft, vereint im trauten Kreise, den Abend zu verkürzen, mit leichter Arbeit und Gespräch. Am Ofen schwatzen hier vor ihrer Jugendzeit die Väter. Zu Korb und Reuse flicht die Weidengert, und Netze strickt der Söhne muntrer Haufe dort. Am Rocken spinnen die Mütter, am laufenden Rade die Töchter; und ihrem Fleiss belebt ein ungekünstelt frohes Lied.

As he nears, he hears, first freightened by the howling wind, the noises of cheerful voices. The warm room is filled with neighbors of the little village, sitting in a circle, shortening the evening with light work and gossip. At the fireplace the fathers are babbling about their youth; fixing wicker baskets with willows and weaving nets, the sons make a happy group. The mothers are at the spindles while their daughters are at the wheel. A lively song lightens their work.

SONG WITH CHORUS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Drille, Rädchen, lang und fein,
drille fein ein Fädelein
mir zum Busenschleier!

Weber, webe zart und fein,
webe fein das Schleierlein
mir zur Kirmesfeier.

Aussen blank und innen rein
muss des Mädchens Busen sein,
wohl deckt ihn der Schleier!

Groaning, whirring, turning,
Spin, my wheel, keep turning!

Spin my wheel, so long and fine,
Spin a thread quite thin and fine,
Fit for bosom's veiling.

Weaver, weave quite light and fine,
Weaving e'er this veil of mine,
Fit for feast-day wearing.

Outward smooth and pure within
Covered with the veil you spin
Must a maiden's bosom be.

Aussen blank und innen rein,
fleissig, fromm und sittam sein,
locket wackre Freier!

Outward smooth and pure within
Diligent and chaste, will win
Suitors brave and charming.

RECITATIVE

Abgesponnen ist der Flachs, nun stehn die Räder still. Da wird der Kreis verengt und von dem Männervolk umringt, zu horchen auf die neue Mär, die Hanne jetzt erzählen wird.

Now the flax is wound, and the spinning wheels stand still. The circle narrows, and surrounded by the men, Jane tells a tale to amuse them.

SONG WITH CHORUS

Ein Mädchen, das auf Ehre hielt,
liebt' einst ein Edelmann,
da er schon längst auf sie gezielt,
traf er allein sie an.

A maid, who kept her honor clean
Was seen from quite a way
By a nobleman, who, by mere chance,
Did meet her one fine day.

Er stieg sogleich vom Pferd und sprach:
Komm, küsse deinem Herrn!
sie rief vor Angst und Schrecken: Ach!
ach ja, von Herzen gern!

He jumped down from his horse to say:
"Come, kiss me quick, my dove."
She cried in fear and trembling, "Why —
Why yes, that I would love!"

Ei, ei, ei, ei warum nicht nein?

Hey, hey, ho, ho, why not say no?

Sei ruhig, sprach er, liebes Kind,
und schenke mir dein Herz!
denn meine Lieb ist treu gesinnt,
nicht Leichsinn oder Scherz.

"Be calm," he said, "my dear sweet child,
I give my heart to you;
No mockery or jest is this,
My love for you is true."

Dich mach ich glücklich!
nimm dies Geld, den Ring, die goldne Uhr,
und hab ich sonst was dir gefällt,
o sag's und fordre nur.

"I'll make you happy!
Take this money, watch of gold, and ring,
And if all this is not enough,
Just ask for anything."

Ei, ei, ei, ei, das klingt recht fein.

Hey, hey, ho, ho, that sounds quite good!

Nein, sagt sie, das wär viel gewagt,
mein Bruder möcht es sehn,
und wenn er's meinem Vater sagt,
wie wird mir's dann ergehn!

"No, no" said she, "that's not so good;
My brother might just see,
And if he told my father — wow!
That's not so good for me!"

Er ackert uns hier allzunah,
sonst könnt es wohl geschehn.
Schaut nur von jenem Hügel, da
könnt ihr ihn ackern sehn!

"He's plowing all too close to us,
Or else it would be fun.
Look over yonder hillside there,
You'll see where he's begun."

Ho, ho, was soll das sein?

Ho, ho, hey, hey, is this for fun?

Indem der Junker geht und sieht,
Schwingt sich das lose Kind
auf seinen Rappen und entflieht
geschwinder als der Wind.

And while the squire went off to look,
She jumped as quick's could be
Upon the horse that he'd forsook.
Fleet as the wind rode she.

Lebt wohl, rief sie, mein gnädger Herr,

"Good health," she cried, "my noble knight,

so räch ich meine Schmach!
Ganz eingewurzelt stehet er
und gaft ihr staunend nach.

Your insult now is done."
And quite astonished by the sight,
He knew the girl had won!"

Ha, ha, das war recht fein.

Ha, ha, ho, ho, that's neatly done.

RECITATIVE

Vom dürren Oste dringt ein scharfer Eishauch jetzt hervor. Schneidend fährt er durch die Luft, verzehret jeden Dunst und hascht des Tieres Odem selbst. Des grimmigen Tyranns des Winters Sieg ist nun vollbracht und stummer Schrecken drückt den ganzen Umfang der Natur.

From the barren east a fierce ice storm blows up. Slicing through the air, it cuts the fog and even stifles the animals' breath. The victory of that grim tyrant Winter is now complete; dumb terror strikes the whole of Nature.

ARIA AND RECITATIVE (Simon)

Erblicke hier, betörter Mensch,
erblicke deines Lebens Bild!
Verblühet ist dein kurzer Lenz,
erschöpfet deines Sommers Kraft.

Consider, O deluded man
This picture of your life.
Faded is your short Spring,
Exhausted is you summer's strength.

Schon welkt dein Herbst dem Alter zu,

Already your autumn has withered into old age

schon naht der bleiche Winter sich,
und zeiget dir das offne Grab.

Already pallid winter draws near
And points you to the waiting grave.

Wo sind sie nun, die hoh'n Entwürfe,
die Hoffnungen von Glück,
die Sucht nach eitlem Ruhme,
der Sorgen schwere Last?

Where are ye now, lofty schemes,
High hopes of fortune,
The seeking after idle fame,
The heavy weight of cares?

Wo sind sie nun, die Wonnetage,
verschwelgt in Üppigkeit?
Und wo die frohen Nächte
im Taumel durchgewacht?

Where are ye now, ye days of pleasure,
Gobbled up in fleshliness?
And where are ye, O happy nights
Passed sleepless in revelry?

Wo sind sie nun? wo?
Verschwunden sind sie wie ein Traum!
Nur Tugend bleibt!

Where are ye now? Where?
They have vanished like a dream.
Only virtue lasts!

Sie bleibt allein, und leitet uns unwandelbar durch Zeit und Jahreswechsel, durch Jammer oder Freude, bis zu dem höchsten Ziele hin.

It alone remains and guides us eternally through time and change of seasons, through misery or joy to our highest goal.

TRIO AND DOUBLE CHORUS

Dann bricht der grosse Morgen an,
der Allmacht zweites Wort erweckt
zum neuen Dasein uns,
von Pein und Tod auf immer frei.

Then the glorious morning will break,
The promise of the Almighty
Wakes us to new life
Free from pain and death forever.

Die Himmelspforten öffnen sich,
der heilge Berg erscheint,
ihn krönt des Herren Zelt,
wo Ruh und Friede thront.

The heavenly gates will open,
The holy mountain will appear,
The Lord's dwelling place,
Where rest and peace abide.

Wer darf durch diese Pforte gehn?
Der Arges mied und Gutes tat!
Wer darf besteigen diesen Berg?

Who shall enter into these gates?
He who shuns evil and does good.
Who shall climb this mountain?

Von dessen Lippen Wahrheit floss!
Wer darf in diesem Zelte wohnen?
Der Armen und Bedrängten half!
Wer wird den Frieden dort geniessen?
Der Schutz und Recht der Unschuld gab!

O seht, der grosse Morgen naht!
O seht, er leuchtet schon!
Die Himmelspforten öffnen sich,
der heilge Berg erscheint!
Vorüber sind, verbrauset sind die leidenvollen Tage,
des Lebens Winterstürme!
Ein ew'ger Frühling herrscht, und grenzenlose Seligkeit wird der Gerechten Lohn!
Auch uns werd einst ein solcher Lohn!
Lasst uns wirken, lasst uns streben!
Lasst uns kämpfen, lasst uns harren,
zu erringen diesen Preis!
Uns leite deine Hand, o Gott!
verleih uns Stärk und Mut!
Dann singen wir. Dann gehn wir ein
in deines Reiches Herrlichkeit!
Amen!

He whose lips speak truth.
Who shall dwell in this holy place?
He who has helped the poor and needy.
Who shall enjoy its peace?
He who gave shelter and justice to the innocent.

Behold, the glorious morning dawns!
Behold, it shines already.
The heavenly portals open,
The holy mountain shines forth!
Gone, vanished are the sorrow-laden days of life's wintery storms!

Eternal Spring reigns at last and boundless blessedness will be the reward of the righteous.
May such reward at last come to us!
Let us work, let us strive,
Let us await it, and let us gain it at the last.
Guide us by thy hand, O God.
Renew in us courage and strength.
Then shall we sing and go forth
Into the glory of thy kingdom.
Amen.

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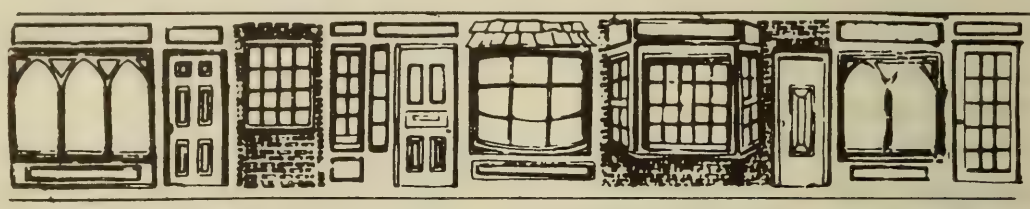
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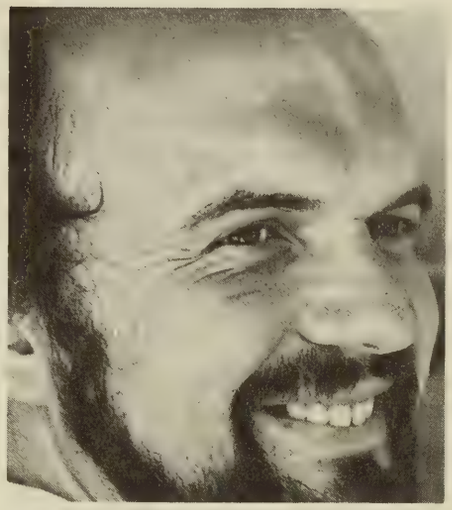
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ARTISTS

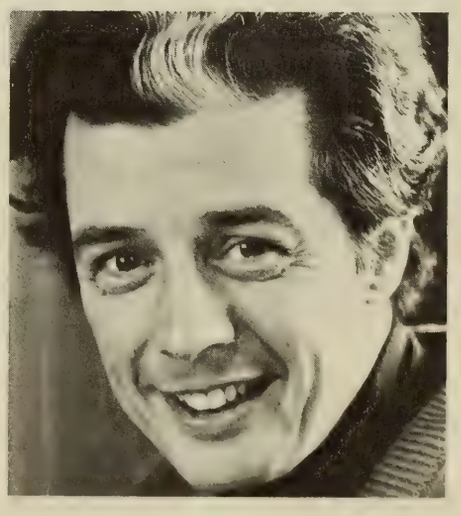
Robert Tear



A graduate of King's College, Cambridge, tenor Robert Tear began his career as an oratorio singer. Since then he has worked with most of the world's leading conductors, including Sir Georg Solti, Herbert von Karajan, Lorin Maazel, Leonard Bernstein, Daniel Barenboim, Colin Davis, and Zubin Mehta. He has appeared in the major music centers of the United States and Europe has been re-engaged at Covent Garden, Scottish Opera, and Aix-en-Provence. Mr. Tear has recorded over 100 records on the major labels, covering a repertoire from Monteverdi to Britten.

In 1978-79 Mr. Tear will appear with the Los Angeles Philharmonic in Los Angeles and New York, and he will record for Deutsche Grammophon with the Chicago Symphony. In Europe Mr. Tear will appear at Covent Garden, La Scala, Paris Opera, Scottish Opera, and with the London Philharmonic, the London National Philharmonic, and the BBC Symphony. He will also record for EMI/Angel Records.

John Shirley-Quirk



Born in Liverpool, bass-baritone John Shirley-Quirk began his musical studies on the violin there, studying later with Roy Henderson. In the field of opera he has been most closely associated with the English Opera Group and with the Scottish Opera. Benjamin Britten created several roles for him including the multiple characters in *Death in Venice,* in which he made his highly acclaimed 1974 Metropolitan Opera debut in the first American performance of this work. He has also performed the work at Aldeburgh and Covent Garden and at the Edinburgh and Venice Festivals, and repeated it this past spring in Covent Garden's revival. In July of 1977 Mr. Shirley-Quirk appeared in Sir Michael Tippett's *The Ice Break* at Covent Garden. For Scottish Opera his recent performances have included Don Alfonso in *Così fan tutte,* Count Almaviva in *Le nozze di Figaro,* Mittenhofer in Henze's *Elegy for Young Lovers,* and the title role of *Don Giovanni.* He has also appeared in several major television productions including *Owen Wingrave, Billy Budd, Le nozze di Figaro,* and *Eugene Onegin.* Mr. Shirley-Quirk appears regularly at the major concert

halls and festivals in Europe and America, with conductors including Pierre Boulez, Colin Davis, Lorin Maazel, Andre Previn, Eugene Ormandy, and Sir Georg Solti. His 1977-78 engagements included performances with the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Pittsburgh Symphony, among others. Also renowned for his recordings, Mr. Shirley-Quirk's discography extends to over eighty recordings on every major label.

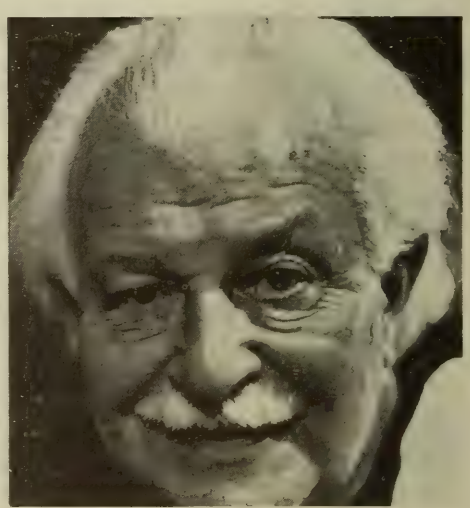
Martin Isepp



Born in Vienna, Martin Isepp emigrated to England in 1938, where he began his career as an accompanist in the London studio of his mother, Helene Isepp, the teacher of Heather Harper and Dame Janet Baker, among others. Since then he has accompanied many of the world's leading singers on both sides of the Atlantic, and was named by Gerald Moore upon his retirement as one of his chief successors. Mr. Isepp is also a specialist in harpsichord continuo playing, appearing with the Handel Opera Society of New York in their festivals and recordings.

Mr. Isepp is also known as a teacher and vocal coach, associated with the English Opera Group in its early days, and during recent years with the Glyndebourne Festival Opera. Between 1973 and 1977 he was Head of the Opera Training Department at the Juilliard School of Music and has given an annual Master Class in Lieder at the Banff Center, Alberta, Canada since 1975. Last summer Mr. Isepp left the Juilliard School and returned to England to assume the duties as Head of the Music Staff at Glyndebourne. He has also been appointed Head of Musical Studies at the newly-formed National Opera Studio in London. Future plans include an autumn visit to Australia for Lieder Master Classes and recitals in the major musical centers of Europe and America.

Arthur Fiedler



The 1978 Boston Pops season marked the 49th year that a unique partnership —Arthur Fiedler and the Boston Pops— brought music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler had conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his

inimitable style, the distinguished white-haired gentleman on the poduim has become one of Boston's best known, best loved citizens.

He was born in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie,* a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward," former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award, and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and

Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

Gunther Schuller



Gunther Schuller, New England Conservatory's president from 1967 until 1977, was born in New York City on 22 November 1925. At the age of twelve he joined the St. Thomas Choir School as a boy soprano, also taking up the study of composition (with Dr. T. Tertius Noble), flute, and later French horn. When he was sixteen, he began to play professionally, including the American premiere of Shostakovich's Seventh Symphony with the New York Philharmonic under Toscanini, and a year later he joined the Ballet Theatre Orchestra under Antal Dorati. That year he also became solo French horn player with the Cincinnati Symphony, and the next year he performed his own Horn Concerto with that orchestra under Eugene Goosens. From the time he was nineteen until 1959 he played with the Metropolitan Opera Orchestra. Since then he has been a guest conductor with every major symphony orchestra in the United States. He has also appeared throughout Europe, with the BBC Symphony, the Philharmonic Orchestra of London, the French Radio Orchestra, the Symphony Orchestra of the Bavarian Radio, and the Tonhalle Orchestra of Zurich, among others. His compositions include Symphony for Brass and Percussion, Concerto for Orchestra (commissioned for the seventy-fifth anniversary of the Chicago Symphony), *Spectra* (commissioned by Dimitri Mitropoulos for the New York Philharmonic), *Seven Studies on Themes of Paul Klee* (commissioned by the Ford Foundation for the Minneapolis Orchestra), and *The Visitation* (written for the Hamburg State Opera). Mr. Schuller has recently finished a second Horn Concerto for the renowned horn virtuoso, Barry Tuckwell, and a work for two orchestras, *Deai*, which was given its world premiere by the Boston Symphony and the Toho School Orchestra in March 1978. He is at present working on a trumpet concerto on a commission from the Ford Foundation for Gerald Schwarz.

Mr. Schuller was acting head of the Composition Department of the Berkshire Music Center from 1963 to 1965, when he became head of the department, succeeding Aaron Copland. Before becoming President of the New England Conservatory, he taught at Yale University, and in 1969 he became Artistic Director of the Berkshire Music Center with Seiji Ozawa. He has written two books which were published by Oxford University Press: Horn Technique (1962), and *Early Jazz: Its Roots and Musical Development* (1968). For the latter he received the ASCAP Deems Taylor Award for 1970 and he is currently working on a second volume.

Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of 23. He has been Assistant Conductor since the beginning of the 1971-72 season, Concertmaster since 1962. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute. His teachers have included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist.

Mr. Silverstein has appeared as soloist with the orchestras of Detroit, Denver, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester, and abroad in Jerusalem and Brussels. He appears regularly as soloist with the Boston Symphony and conducts the Orchestra frequently. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony. In 1959 he was one of the winners of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein is first violinist and Music Director of the Boston Symphony Chamber Players and led their 1967 tour to the Soviet Union, Germany, and England. He has participated with this group in many recordings for RCA Victor and Deutsche Grammophon and recently recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Redords with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood, and Assistant Professor of Music at Boston University.

Recently, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin. Mr. Silverstein will assume the post of interim Music Director of the Toledo Symphony in the 1979-80 season.

Shlomo Mintz



Russian-born Israeli violinist Shlomo Mintz was born in 1957 and studied under the renowned teacher Ilona Feher. Mr. Mintz was selected by Zubin Mehta to replace an indisposed Itzhak Perlman in a performance of the Paganini Concerto in D major with the Israel Philharmonic Orchestra, and since that time he has performed with every major musical organization in Israel. Under the continuing guidance and encouragement of Isaac Stern, and with the help of scholarship grants from the America-Israel Cultural Foundation, the

Juilliard School, and Aspen Music Festival, Mr. Mintz has been able to develop his career. He made his American debut four seasons ago at Carnegie Hall with the Pittsburgh Symphony under William Steinberg, playing Bruch's Concerto No. 1 in G minor.

Mr. Mintz has performed with Antal Dorati and the National Symphony Orchestra, as well as appearing with the Berlin Philharmonic, the Vienna Symphony, the BBC Welsh Symphony Orchestra, and the English Chamber orchestra. This past season his performances included appearances with the New York Philharmonic Orchestra and the Montreal Symphony, in addition to recitals in both North America and Europe.

Among his future engagements will be performances with the orchestras of Cleveland, Los Angeles at Hollywood Bowl, Detroit, Dallas, Seattle, San Francisco, Phoenix, and Victoria, British Columbia, plus a European tour that includes appearances with the London Philharmonic Orchestra and L'Orchestre de Paris, both conducted by Daniel Barenboim, the Hamburg Norddeutsche Rundfunk, the Frankfurt Radio Orchestra, the Frankfurt Opera Orchestra, and concerts and recitals in Rotterdam, Basel, Cologne, and Munich.

Phyllis Bryn-Julson



Born in North Dakota of Norwegian parents, Phyllis Bryn-Julson received a full scholarship to Concordia College, where she spent two years studying piano, organ, violin, and voice. She received both her Bachelor's and Master's degrees in music from Syracuse University, and it was during her junior year there that she made her Carnegie Hall debut.

Miss Bryn-Julson began her long association with the Berkshire Music Center during her student years when Gunther Schuller, impressed after hearing her sight-sing a difficult piece, invited her to come to Tanglewood. She received a scholarship and studied at the Berkshire Music Center for four summers, working with Mr. Schuller, and Erich Leinsdorf among others, and performing many solo assignments with the Boston Symphony and Berkshire Music Center Orchestras. While at Tanglewood, she received the Fromm Foundation Scholarship, the High-Fidelity Magazine Award, and the Composition-Performance Award.

Among the orchestras with which Miss Bryn-Julson has appeared are the New York Philharmonic, the Boston Symphony, the National and San Francisco Symphonies, and the Louisville Orchestra. She was selected to participate in the United States/United Kingdom Bicentennial Exchange Fellowship Program.

Miss Bryn-Julson has recorded on the Columbia, Nonesuch, Vox, CRI, Odyssey, and Edici labels. She is a member of the Washington (D.C.)

Theatre Chamber Players, and is on the faculty of the University of Maryland at College Park. In addition to solo recitals, Miss Bryn-Julson gives joint recitals for voice and organ with her husband, Donald Sutherland.

Lorna Cooke deVaron



Lorna Cooke deVaron is a graduate of Wellesley College, where she studied music theory and harmony with Nadia Boulanger. She received her M.A. in Music from Radcliffe College, where she was Assistant Conductor of the Radcliffe Choral Society under G. Wallace Woodworth, and studied composition with Walter Piston and Archibald Davison. In 1944, at the age of twenty-five, Mrs. deVaron was appointed to the faculty of Bryn Mawr College as Assistant Professor. She came to the New England Conservatory faculty in 1947, and joined the faculty of the Berkshire Music Center at Tanglewood in 1953 after having studied choral conducting with Robert Shaw.

As director of the choral Department at the Conservatory, Mrs. deVaron regularly prepares the Chorus for its performances with the BSO. After successfully leading the Chorus on tours of Spain and the Soviet Union in 1966, Mrs. deVaron received the City of Boston Medal for Distinguished Achievement as the first American woman ever to have conducted a mixed ensemble in Europe. She was awarded the Radcliffe College Graduate Society Medal in 1972, and recently spent four weeks in Israel where she was one of the guest conductors at the 10th Zimirya Festival of Choruses. While in Israel, she taught choral conducting workshops for a week at the Summer Institute of the Academy of Music at the University of Jerusalem.

The New England Concervatory Chorus

Founded in 1947 by its director, Lorna Cooke deVaron, to provide professional training for future singers, educators, and conductors, the New England Conservatory Chorus has long been a vital performing group in Boston. In addition to performances at the Conservatory's Jordan Hall, the Chorus has sung for more than twenty-five consecutive seasons with the Boston Symphony Orchestra, both at Symphony Hall and at Tanglewood. The Chorus has also made extensive tours of the United States, Europe, and the Soviet Union. Of the many recordings made with the Boston Symphony, four have received the Grand Prix du Disque of France, and that featuring Carl Orff's *Carmina Burana* and the Mozart *Requiem* brought honors from the National Academy of Recording Arts and

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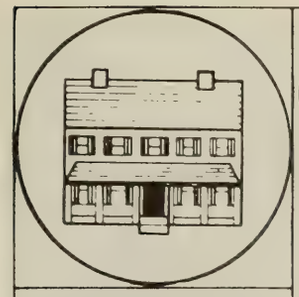
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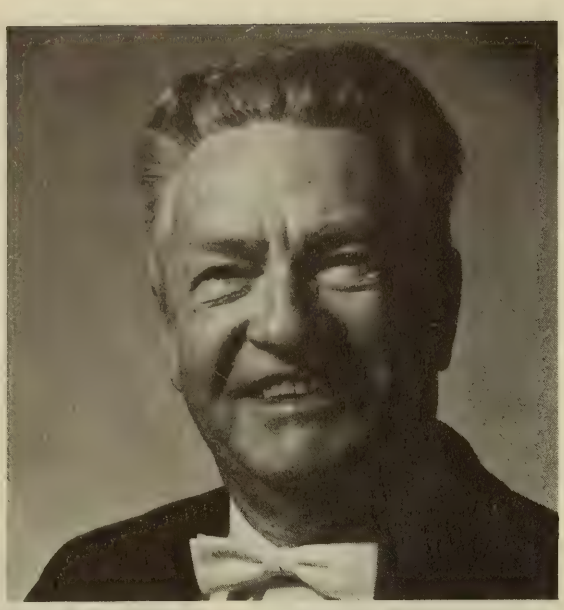
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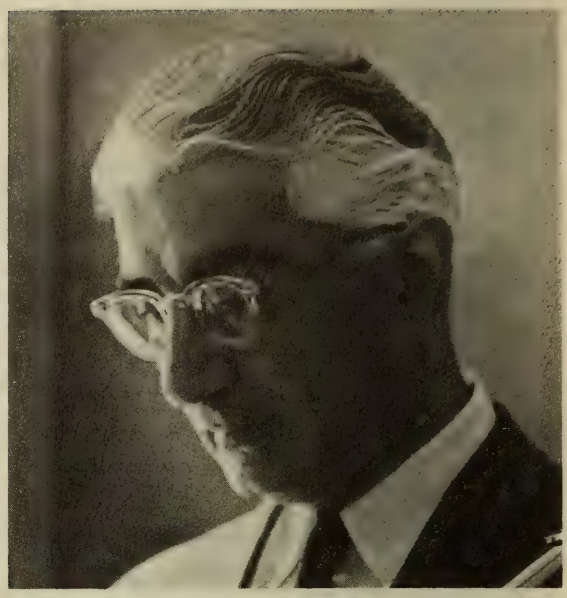
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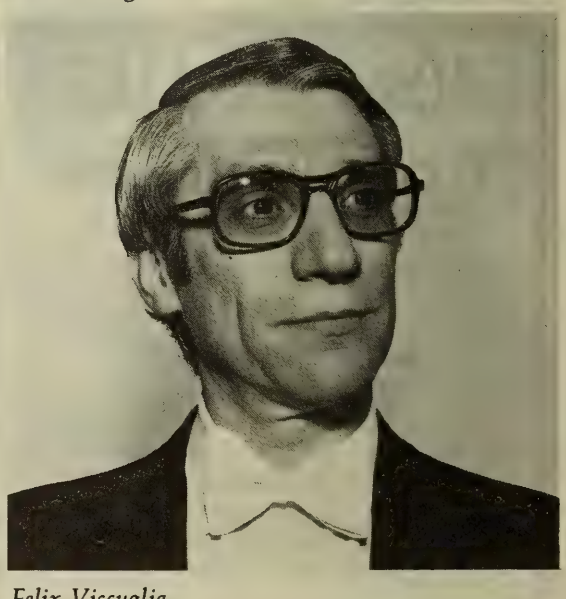
Five members of the Boston Symphony will leave the Orchestra at the conclusion of the Tanglewood season. They are violinist Rolland Tapley who joined in 1920; James Pappoutsakis, flute, who joined in 1937; Gerard Goguen, trumpet, who joined in 1952; Peter Gordon, horn, who joined in 1976; and Bass Clarinettist, Felix Viscuglia who joined in 1966.



Gerard Goguen



Peter Gordon



Felix Viscuglia

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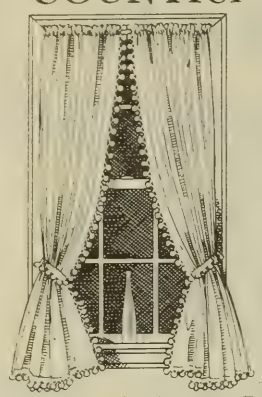
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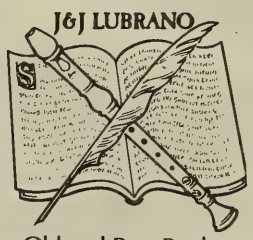
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Advance program information and ticket ordering forms:
Approximately one month before the public sale of seats in the early spring, Friends will be sent the advance Berkshire Festival programs and a priority ticket application. Friends will also receive the monthly Boston Symphony Orchestra publication, *BSO*.

Tent Membership:
The Tanglewood Tent, available to contributors of $100 and over, provides a hospitable gathering place behind the Music Shed where food and drink may be purchased on concert days. Hot buffet dinners are served on Saturday evenings beginning at 6:30 p.m. (Reservations must be made through the Friends Office no later than the Thursday afternoon preceding each Saturday evening buffet.)

Special parking for Friends:
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For information, contact: Friends of Music at Tanglewood
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SCULPTURE AT TANGLEWOOD—1978



Photograph by Robin James

The sculpture displayed on the Tanglewood grounds this summer is by Ernest Shaw, who lives and works in the Hudson Valley town of New Paltz, New York.

Born in New York City in 1942, Mr. Shaw had a successful practice in psychiatry before starting sculpture in 1972. Since then his works have been shown in a number of group and one-man shows, including the Milwaukee Center for the Performing Arts in 1977, the Storm King Art Center, Mountainville, New York in 1976 and 1977, and the Hamilton Gallery of Contemporary Art in New York City in 1978. His work is in the permanent collection of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut and in the Allen Bradley Collection in Milwaukee.

All the works exhibited here were done in 1978, with two pieces made especially for this Tanglewood season showing. He designs and fabricates all his sculpture in his studio adjacent to his house in New Paltz.

A list of the pieces with their locations on the grounds is available at the Main Gate and in the Friends Office. All the works are for sale, with 10% of the selling price benefiting the Boston Symphony Orchestra. Inquiries should be made at the Friends Office.



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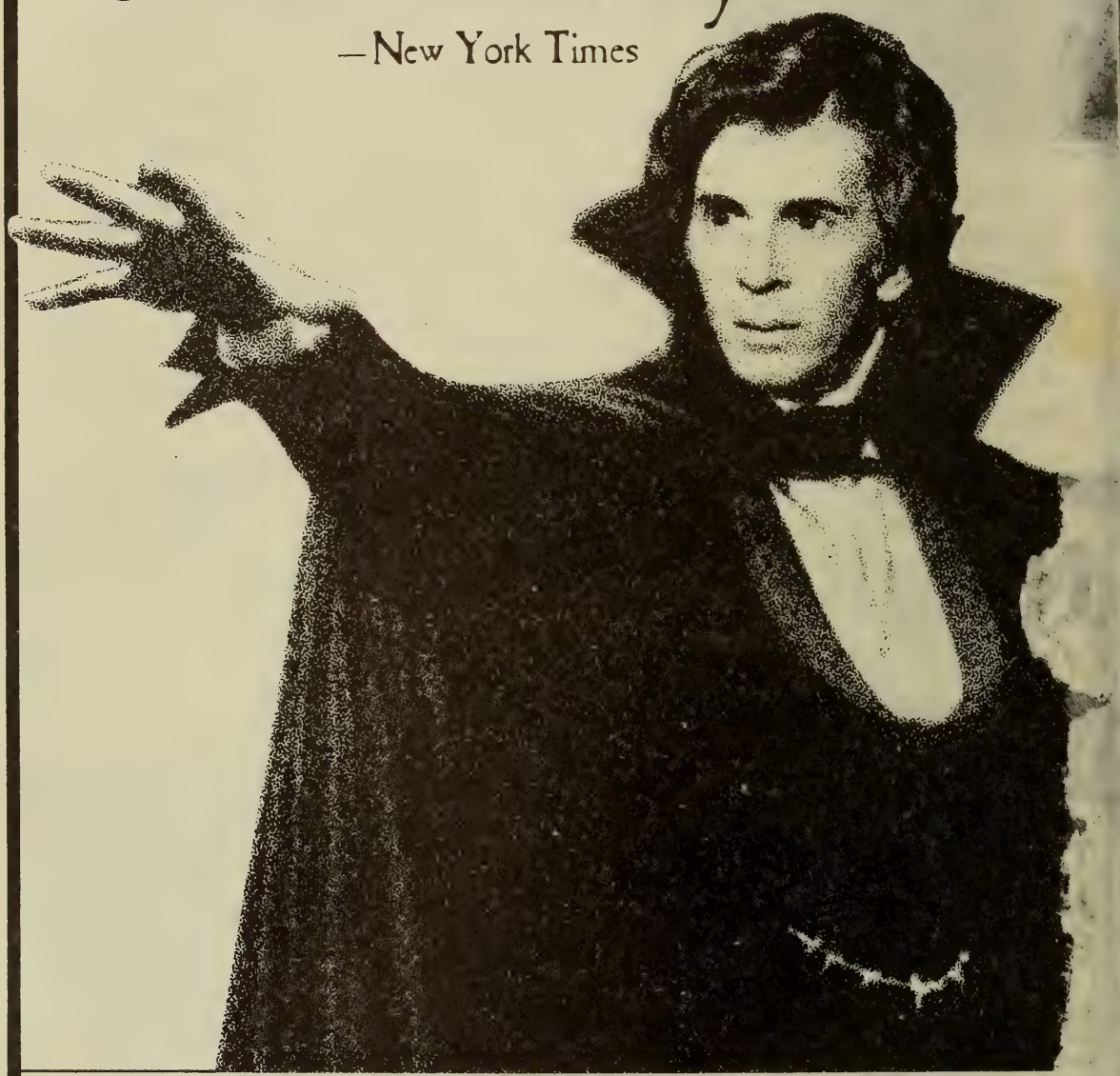
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